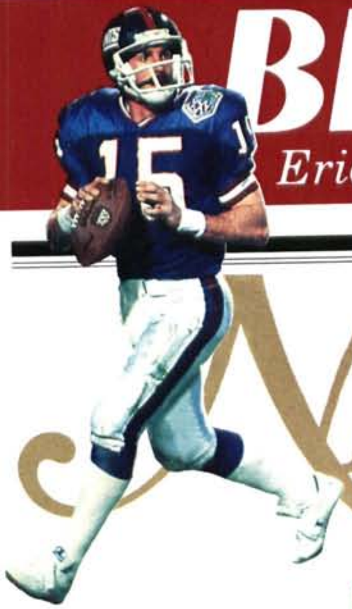

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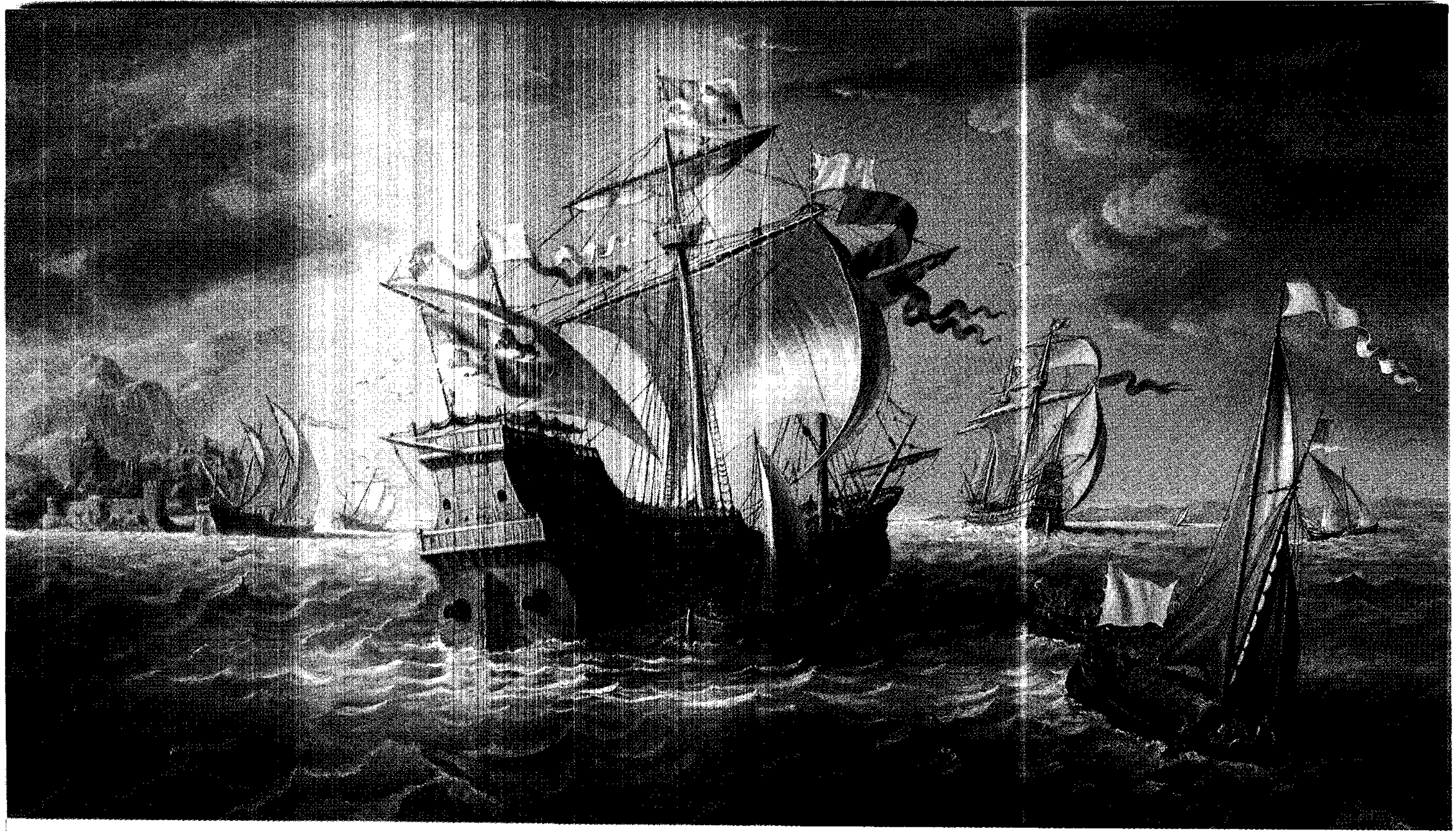

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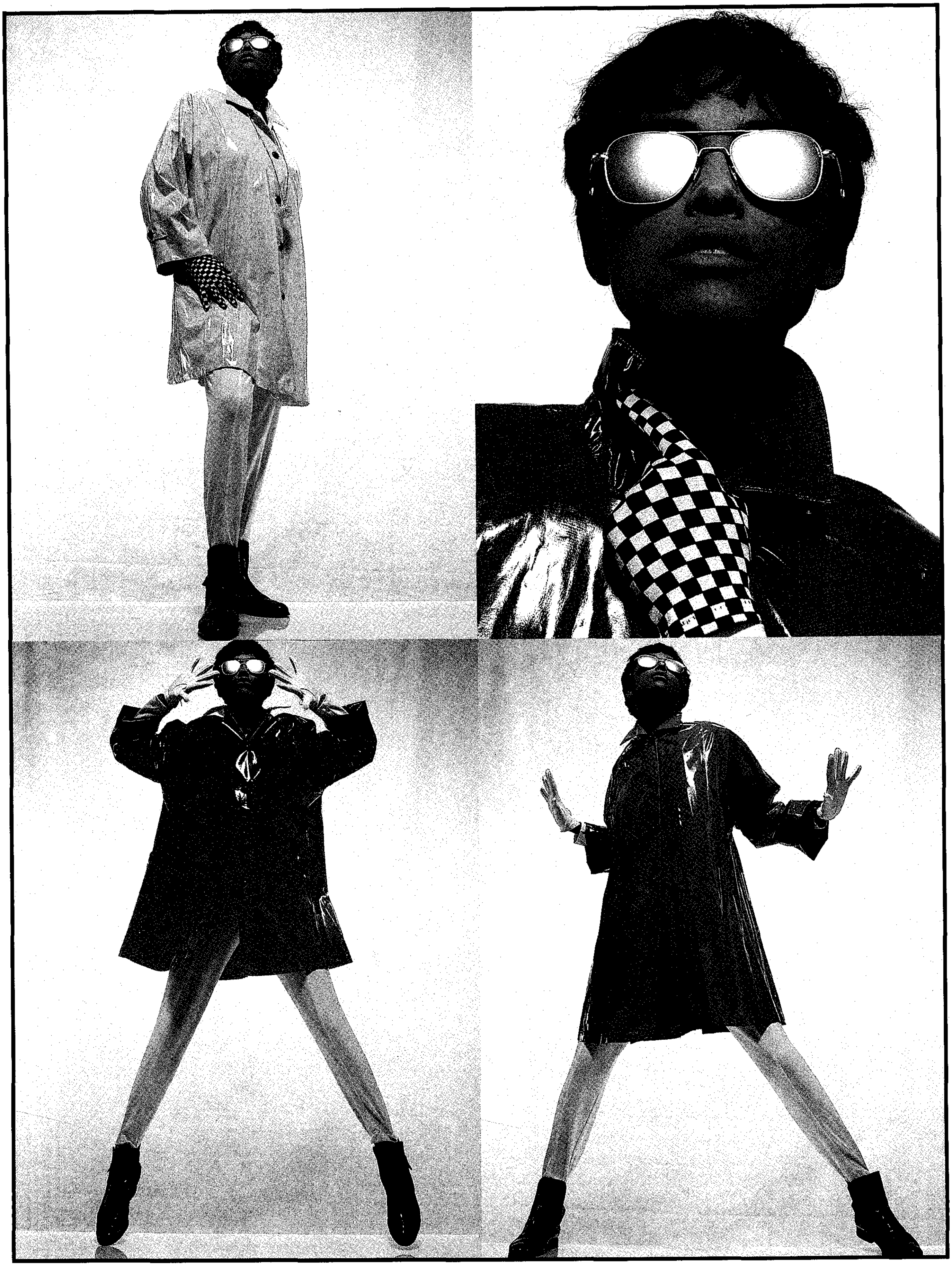

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VOL. 24, NO. 6 FEBRUARY 11, 1991

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BY EDWIN DIAMOND AND JEANIE KASINDORF

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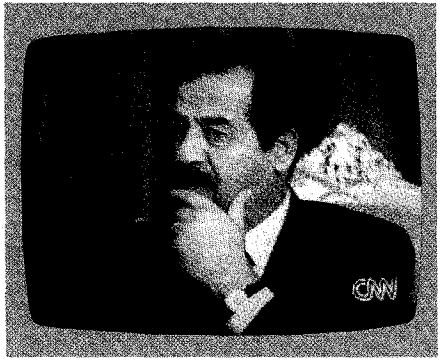

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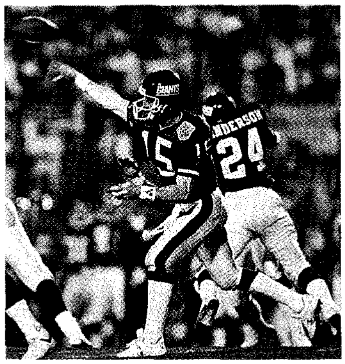
BY ERIC POOLEY

The war squelched the hype—and this Super Bowl was about great football. Four years ago, it was so much easier. And two months ago, their promise seemed to fade. But when it was all over in Tampa, the Giants had survived another heart-stopper. The patchwork crew refused a heroes' welcome, though that's just what their season calls for. Eric Pooley reports from the game, telling what went right—and thinking about *next* season.



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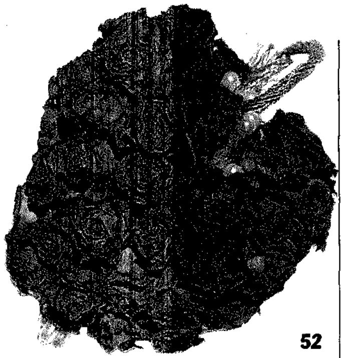
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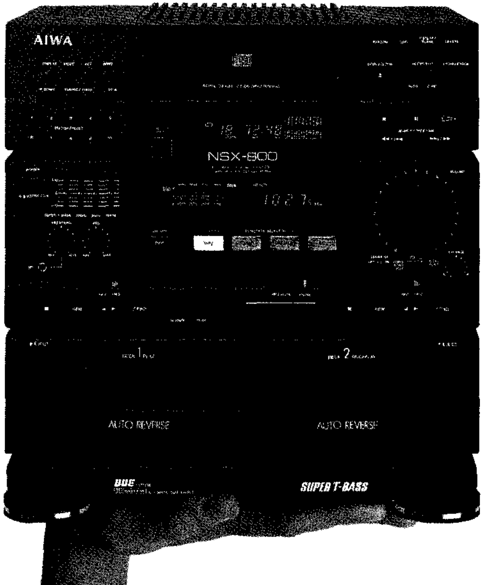

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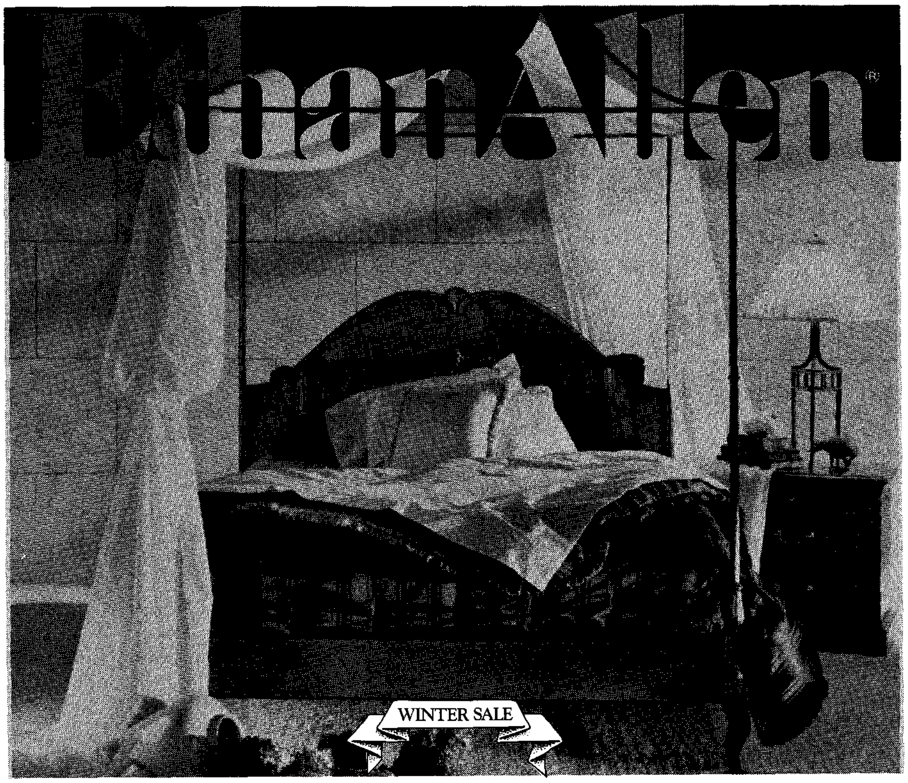

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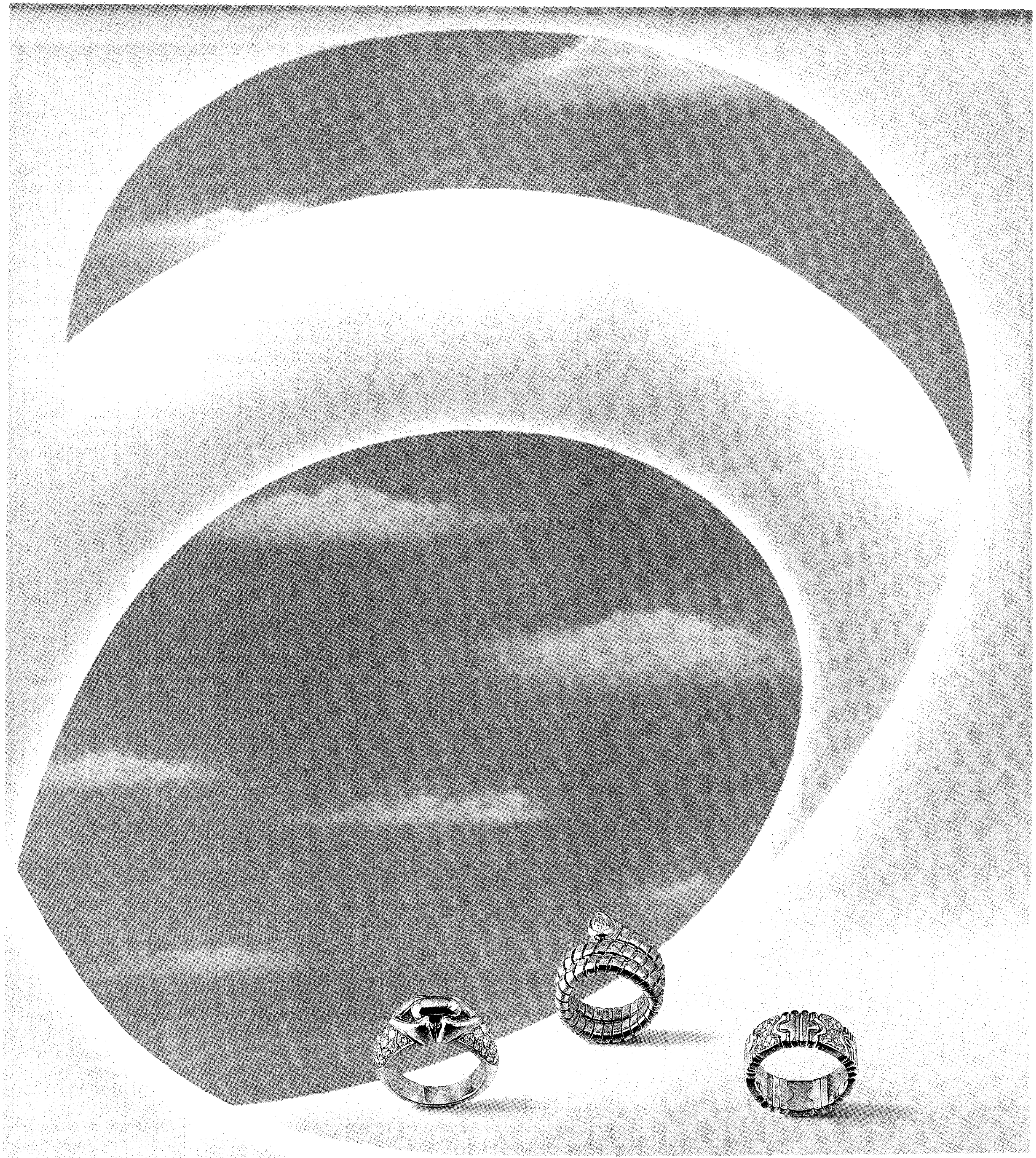

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# LETTERS

## Class Struggles

*John Taylor's January 21 cover story, "Are You Politically Correct?," prompted an extraordinary response. Here is a sampling. More letters will appear in future issues.*

AS SHERIDAN WHITESIDE SAYS IN *The Man Who Came to Dinner,* "I may vomit." My heart goes out to Professor Stephan Thernstrom. He tried to defend his position rationally. No wonder he got beaten to a pulp. How can one rationally explain anything to a bully while he is beating you up? If I had been teaching his class, I would have had each student present an oral report to the class and would have subjected each to the intense scrutiny of the others as well as my own.

*Bayard Badenhausen*
Rye, N.Y.

ARE READERS OF JOHN TAYLOR'S ARTICLE aware that the politically correct are also active in secondary schools? At Brookline High School, the P.C. agenda (known as "the unified set of values") led to the abolition of a prized advanced-placement European-history course. In the absurd cosmology of the politically correct, the study of European history advocates the usurpation of power by white males and is thus "insensitive" to women and nonwhites. But Brookline students fought back. At the 1990 graduation, the valedictorian shocked his audience by revealing the politicization of some classrooms and the growing intolerance of dissent. In the fall, 31 juniors organized under a statute of the Massachusetts General Law to force the school to reconsider the course. And on December 18, 1990, the students achieved the impossible: advanced-placement European history was reinstated. Take it from the students at Brookline High—organized resistance can make P.C. bullies turn and run.

*David M. Stillman*
Brookline, Mass.

GLAAD WOULD LIKE TO EXPRESS ITS DISMAY over John Taylor's story. Certainly there are times when idealism can turn into dogmatism and intolerence. Taylor, however, is guilty of the same crime, with far less justification. Politically correct doctrine is presented as though it arose in a vacuum rather than in response to oppression. Does Taylor really believe that African-Americans face no prejudice? That there is no discrimination against the disabled? That gays and lesbians are not physically attacked solely because of their sexual orientation? Furthermore, Taylor and the people he spoke with used such loaded phrases as "Hitler Youth," "new McCarthyism," and "apartheid," without mentioning that this right-wing extremism has been enforced by the governments of their countries; political correctness is not.

*Rollie Essex*
Gay & Lesbian Alliance
Against Defamation, Inc.
Manhattan

*Letters for this department should be addressed to Letters to the Editor,* New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

I AM OF ASIAN DESCENT AND I REFER TO MYself as Oriental. No, I do not feel that the appellation *Oriental* has imperialist overtones. I have but one word for these students—*asinine.*

*Joanne Pender*
Brentwood, N.Y.

UNFORTUNATELY FOR THE "POLITICALLY correct" fundamentalists, Western culture *was* shaped largely by white males. And acknowledging that fact does not a racist make. In addition, women and minorities have rarely—until relatively recently—been the principal movers and shakers of the world and should not be emphasized as such. Are we meant to discount what Christianity teaches simply because Jesus and the apostles were all male?

*Jennifer Opramolla*
Plainsboro, N.J.

ATTENTION ALL COLLEGE ALUMNI/ALUMNAE: Are you appalled at what tenured radicals and deconstructionists are doing to your alma maters? Don't just wring your hands and do nothing. Simply keep your contributions and tell your spineless administrators and trustees why you've done it. If enough of you take action, Harvard, Dartmouth, Smith, Brown, Williams, Wesleyan, Vassar, et al. will quickly pay attention.

*Frederick V. Bronner*
Manhattan

AS A BROWN UNIVERSITY GRADUATE, I FEEL the recent writing-on-the-wall incident Taylor refers to begs for more discussion. Instead of worrying exclusively about the rights of those men named as rapists, the media should have investigated why these women felt they needed to resort to such action. This logic applies to other events mentioned in your piece, some of which may be legitimate grievances. The point is not to sensationalize but to explore the ows and whys of these incidents. (And y the way, are you flaunting your disdain or "political correctness" by placing, on wo separate covers no less, two pasty, elf-consciously bourgeois white people?)

*Andrew L. Shapiro*
Manhattan

AFTER JUST ONE TERM AT COLUMBIA, I HAVE been pelted with several "-isms" that I have been told I espouse. Statements made by counterparts at Barnard College to me and friends of mine such as "You could rape us, but we couldn't rape you" seem to be par for the course. But Professor Andrea Parrot's quote about how women should be on "guard with every man" perturbed me. Her warning has a disturbing subtext for men, which is "Don't try *anything* with women. They may bring charges against you for rape." And Professor Alison Jaggar assumes the male conscience is a universally tainted object, justifiably in need of repression. But not all men are alike, and to seek revenge on the people who we feel have oppressed us is no better than the original repression itself.

*Jonathan F. Bonnė*
Manhattan

THE ULTIMATE VILLAIN FOR ALL THESE politically correct warriors must be God (or whatever absolute being they subscribe to), who created species, races, and genders in the first place. Why couldn't he (or she) have settled for uniform, egalitarian amoebas? And how dare he (or she) foster Earth arrogance by giving water to only one planet?

*Remak Ramsay*
Manhattan

BY INSISTING THAT WE DEFINE OURSELVES primarily by our group identifications, the politically correct assume that the individual actually possesses the power of the group. This enables them to ignore the very real human pain that is caused when they apply their tortuous and distorted theories to real people in real-life situations. Thus innocent and worthy professors can be hounded to distraction, and great educational institutions compromised. And then, perhaps, we'll see a return of the boxcars, the machine guns, and the camps.

*Whitley Strieber*
Manhattan

MY PEACE OF MIND IS NEARLY WRECKED;
I'm not politically correct.
I'm Eurocentric, I suppose,
For I prefer Shakespeare to Third World prose.
I admire Da Vinci and Russian ballet.
Am I a disgrace to the world today?
My "animal companions" think they're pets;
They clearly move in unsmart sets.
If using the word "individual" is racist,
My sentiments must be some of the basest.
"Ageist" and "ableist"—my guilt I repeat,
For I'd help an old blind man across the street.
My "consciousness" must be extremely false,
For I love to be led in a swirling waltz.
And wined and dined by candlelight,
By a "dominant male." (I just can't do right.)
Oh, well, I mustn't be too depressed—
I now know why I should be oppressed!

*Ann Stanwell*
Amagansett, N.Y.

JOHN TAYLOR ENGAGES IN A FAMILIAR DEMAgogic type of argument—attributing the views of the most extreme spokesmen to a far broader group—and as a result, seriously distorts the situation on our college campuses. The fact is that hardly any proponents of multicultural education believe that history centers on differences between "ice people" and "sun people" or that all works by white males are "Eurocentric." The majority are merely trying to expand the scope of subjects to include the experiences of previously neglected groups.

At Columbia, I have seen none of the intolerance and mindlessness Taylor attributes to the campus left. The other day we had a large anti-war rally, and a variety of views concerning Israel, the Palestinians, and Kuwait were expressed. All were listened to respectfully, and no one yelled "racist," "fascist," or any other epithets. Nobody at Columbia is imposing a "politically correct" mode of thinking or is burning books, killing dissenters, or depriving men and women of their livelihoods. I find it morally reprehensible to compare today's left-wing students to McCarthyites, Hitler Youth, and the Red Guards.

*Eric Foner*
De Witt Clinton Professor of History
Columbia University
Manhattan

"ARE YOU POLITICALLY CORRECT?" BROUGHT back a chilling experience I had in 1973 as a humanities student at San Francisco State. In a course entitled Urban Futures, I had to address the class on my belief that computers and high technology have the potential to provide a bright and beautiful tomorrow. While I was speaking, a few of the resident neo-fascists in my class started grumbling and glaring at me with violent intent. I could not imagine what I could possibly be saying to provoke such a hostile response. But I soon learned the error of my "politically incorrect" thinking. The most rabid of the bunch pointed an accusatory finger at me and pronounced me guilty of being an *optimist*!

*David Curry*
Manhattan

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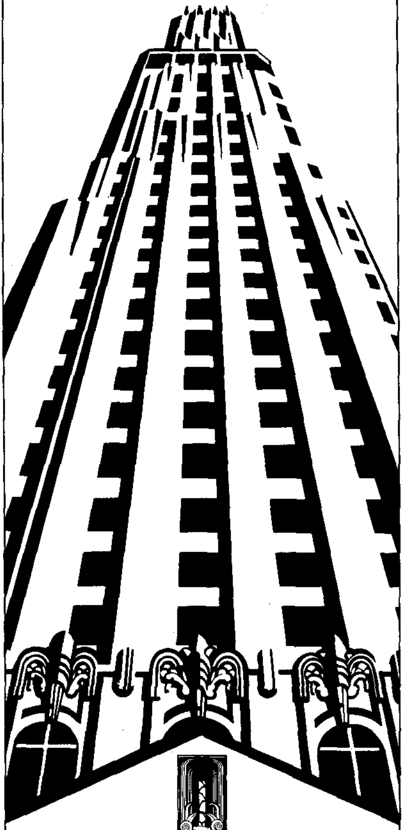

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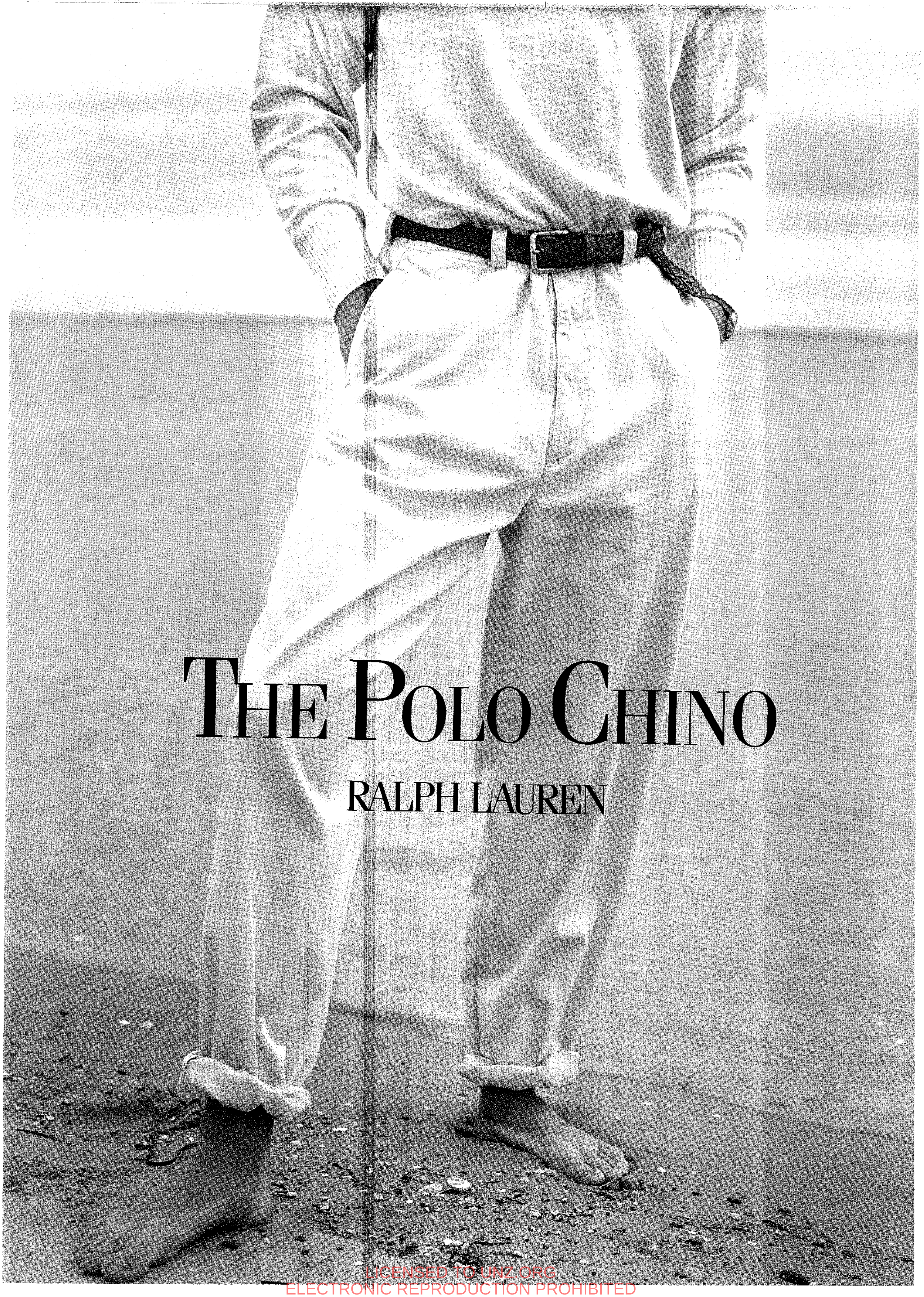
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BY JEANNETTE WALLS

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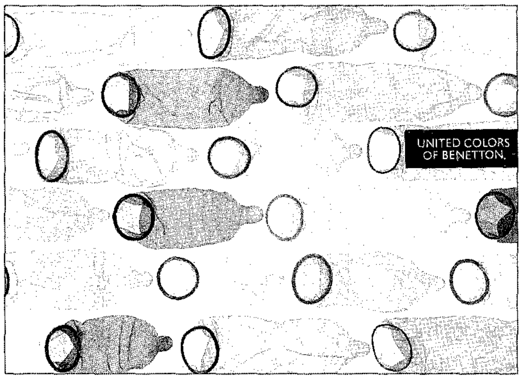
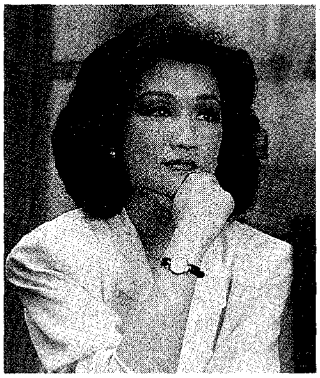
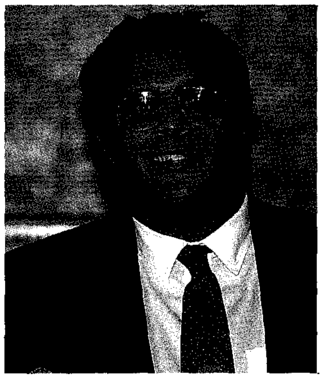


**THE REJECTED BENETTON AD**



**CONNIE CHUNG**



**WOODY MYERS**

## IS HRA HEAD A SITTING LAME DUCK?

Barbara Sabol, named commissioner of the Human Resources Administration last year, may want to update her résumé. Sources say that David Dinkins is unhappy with the commissioner and recently asked her to give up some of her duties. She declined, the sources say, but the mayor's aides have quietly been looking into taking away some of her responsibilities.

Sabol, who took over in April, made enemies in city government when she fired or demoted a number of top-level staffers. Complaints have persisted that her department is in disarray. "She has been very tight-lipped about supplying information to the outside world—including the mayor's office," says one source. "It's surprising how quickly she has succeeded in creating enemies and isolating herself."

A spokesman for Sabol says there are no problems between her and the mayor, and a spokesman for the mayor says, "Barbara Sabol has done a remarkable job of starting the long process of rebuilding her agency. . . . A great deal of consideration is being given to the reorganization of many of the big pieces of the government, and the HRA is the largest agency. . . . [It] has nothing to do with Barbara Sabol but has to do with the changing fiscal environment."

ASSOCIATE EDITOR:
DEGEN PENER

## GOTBAUM KEEPS *NEWS* OUT OF LOOP

*Daily News* reporters are crying foul over a new policy at the Department of Parks & Recreation. Commissioner Betsy Gotbaum has told staffers in her press office not to give stories to the paper's "replacement" reporters, who regularly cross the picket line, sources say.

"We've had problems with *individuals* in the government not talking to us," says *Daily News* life-style editor Harriet Lyons, who has called other agencies to complain and received apologies. "This is the first time I've heard of it being department policy. They don't even send us press releases."

Some *Daily News* staffers are saying Gotbaum has been influenced by her husband, labor leader Victor Gotbaum. A Parks Department spokesman denies that, explaining, "We answer their questions, but we don't pitch them stories. The Department of Parks & Recreation has seventeen unions, so we understand and respect the labor movement."

## BENETTON: RUBBER STAMP OF DISAPPROVAL

School officials may have the okay to pass out condoms to teenagers, but some magazine publishers think prophylactics are too racy for adult readers. A new ad for the Benetton clothing chain shows a collection of unwrapped condoms—and has been rejected by *Self, Mademoiselle, Cosmopolitan,* and *Essence.* The only publication that has accepted the ad is *Spin,* the music magazine run by Bob Guccione Jr.

"There was no ad copy, no message beyond what's implicit," says Benetton spokesman Peter Fressola. "And that is that we have to deal with the problems of overpopulation and AIDS. We're surprised that this has become so controversial." Fressola says he was told the ads might alienate readers.

Fressola acknowledges, however, that Benetton decided to yank anti-war ads showing a group of tombstones. "Those ads went into production before fighting started in Iraq. Now that we're in the war, showing graveyards smacks of insensitivity towards those fighting. That was not our intention." The ads had, however, already run in some Italian magazines.

## SHALES SHOWS CONNIE COMPASSION

One TV critic wishes he hadn't been so hard on newswoman Connie Chung and her coverage of the gulf war. Tom Shales, the Washington *Post's* television writer, blasted the CBS anchor last week, saying she "doesn't appear to know where she is or what she is talking about." Shales says the day the article appeared, he learned Chung had been having medical problems. The anchorwoman and her husband, Maury Povich, are trying to conceive a child.

Shales rewrote his critique for later editions, to read in part, "Chung . . . has looked a trifle uneasy when anchoring lately." Shales denies reports that he was pressured by CBS: "I heard that she was having health problems. It seemed cruel to jeer. It was my decision to tone it down."

## PLACING BETS ON WEIGHTY WOODY

Some staffers at the city's Department of Health are less

Photographs: left, Joe McNally/Sygma; right, Ron Haviv/Saba.

## *QUEL* DÉCOR!...A PEEK AT PARAMOUNT...TOP GUNS LOADED...TIDBITS FROM THE *TIMES*

than impressed with the physical fitness of their boss. When Woody Myers, 36, was named commissioner of the department a year ago, he took heat from outsiders for his weight. Now Myers is also getting needled by his subordinates: When the commissioner—whose weight hovers somewhere around 300 pounds—was to testify in court last week, staffers bet on whether he'd fit into the witness stand.

"Normally, it might seem cruel," says one source. "But Myers has alienated a lot of potential supporters with his stand on registering those who tested HIV–positive. Besides, he *is* supposed to stand for good health."

### COMING SOON: KING IN *CONNOISSEUR*

Is boxing impresario Don King a man of rare taste and refinement? Publishing insiders say that Gael Love, the newly appointed editor of *Connoisseur* magazine, believes so and is planning to feature King in her first issue.

"That would be a radical departure," says a source. "For *Connoisseur* to profile someone who once stomped a man to death and who has a large painting of Mike Tyson hanging over his mantelpiece is outrageous." The King story had been scheduled to run in the now-defunct *Fame,* where Love was editor-in-chief.

Love confirms she'll publish only a photo layout of King's East 69th Street townhouse but denies she considered putting King on the cover. "That's totally false," says Love, who began work at the 90-year-old magazine last week. "His house was decorated by his wife, Henrietta, and it's never been shown. It's incredible. I think that the *Connoisseur* reader would like to see what the inside of Don King's house looks like."

### MAKING BOOK ON ART VS. HOLLYWOOD

Here's one book that movie studios won't be rushing to bring to the screen. Los Angeles *Times* entertainment writer Dennis McDougal and Pierce O'Donnell—the lawyer who represented Art Buchwald in his recent suit against Paramount Pictures—are working on a book about the case. *Risky Business* will tell how columnist Buchwald won a case in which he charged that Paramount's *Coming to America,* starring Eddie Murphy, was based on an idea he had submitted to the studio. The book will be published later this year by Doubleday.

"Buchwald has rewritten the net-profit definition that Hollywood has used to keep writers, actors, directors, and producers in economic chains for half a century," says McDougal, who just completed a book on Randy Kraft, the most prolific serial killer of the twentieth century. "People have asked about the connection between my first and second book. My answer is, serial murder and Hollywood accounting are both heinous crimes."

### SIMPSON, BRUCKHEIMER DO D.C. FOR DISNEY

Controversial producers Don Simpson and Jerry Bruckheimer have signed their first deal since joining Disney three weeks ago. The duo will produce a "political thriller" set in Washington, D.C., says a source, and they have hired author Howard Blum to write the screenplay.

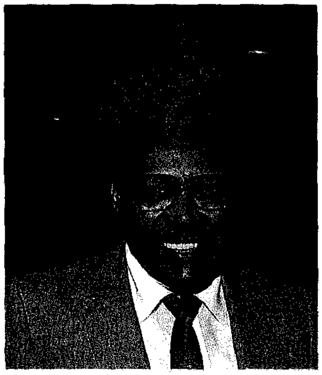
Simpson and Bruckheimer, who left Paramount last fall in a dispute over the disappointing performance of their $50-million *Days of Thunder,* would not comment, nor would Disney. Blum—whose book *Out There,* an account of U.S. government investigations into UFO's, is being developed as an hour-long television series by *Roots* producer David Wolper—was also unavailable for comment. "People are anxious to see how their first project goes," says the source, "now that Disney has said it no longer wants to do 'big pictures' like the ones Simpson and Bruckheimer became famous for."

### FACTS ON FILE FROM ALL OVER

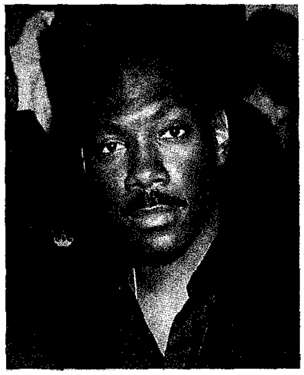
**ALL THAT GLITTERS:** Encouraged by the success of the fashion industry's 7th on Sale AIDS benefit, the American Foundation for AIDS Research is approaching jewelry manufacturers and society figures for donations. One auction is planned at Christie's in Los Angeles this fall and another in New York in April 1992. "We have Art Against AIDS," says the event's spokesman, "but art doesn't seem to be selling as well as it used to." There's no word on whether honorary chairwoman Elizabeth Taylor will part with any of her gems.

***TIMES* HELP WANTED:** The New York *Times* is looking for a new reporter for its advertising column. A *Times* spokeswoman says that Kim Foltz, who currently writes the column, is not being replaced: "We are interviewing people for an additional slot."

**PAPER TIGER:** Sources say the *Times* is looking into opening a Brooklyn bureau. A *Times* spokeswoman denies there are any such plans, but one insider says it's management's way of increasing coverage—and circulation—in the borough.



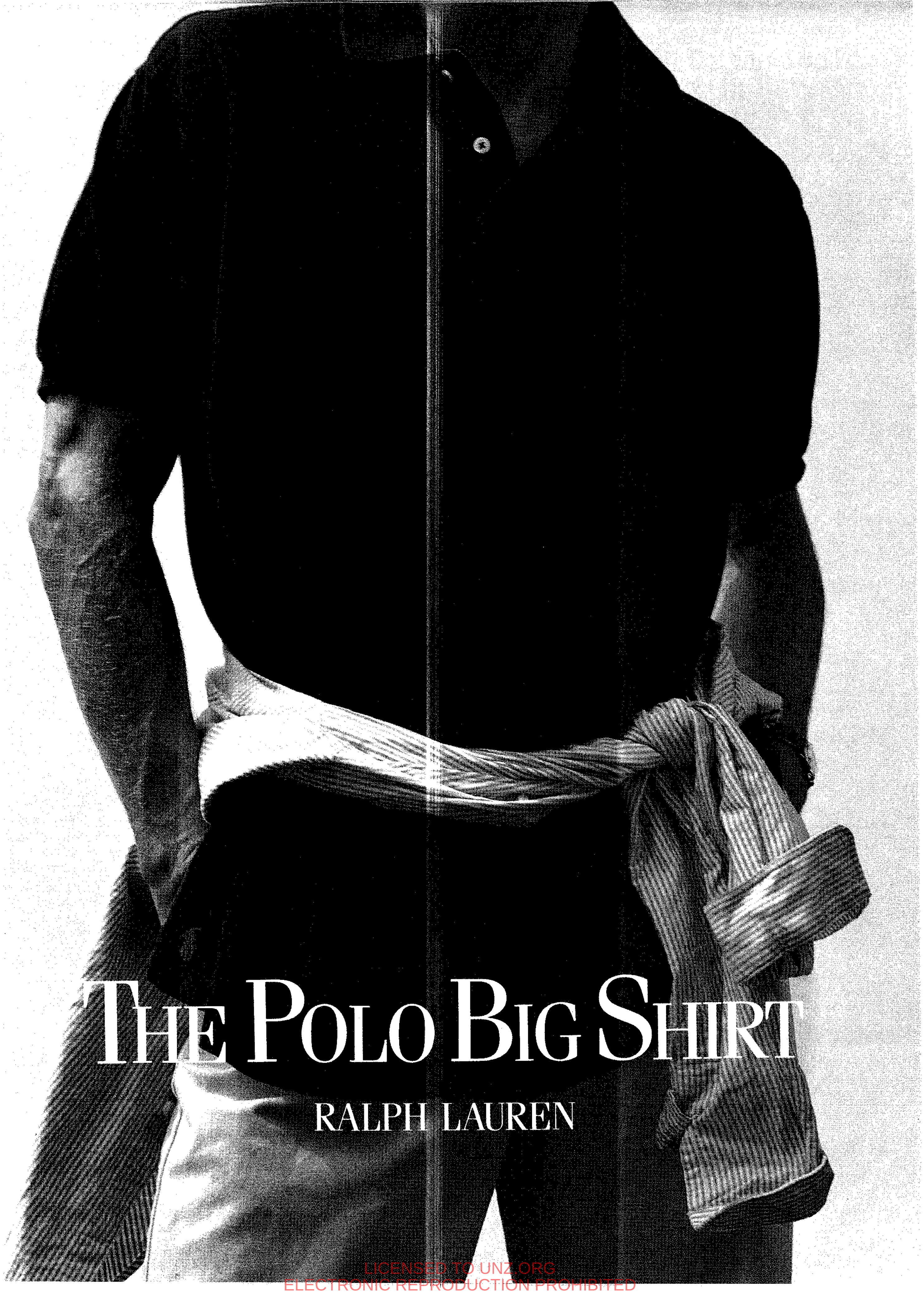
DON KING



EDDIE MURPHY

JERRY BRUCKHEIMER AND DON SIMPSON

Photographs: left to right, Ralph Dominguez/Globe Photos; Steve Finn/Globe Photos; James Smeal/Ron Galella.


THE POLO BIG SHIRT
RALPH LAUREN

## The National Interest/Joe Klein

# BUSH AT WAR

**MARTIAL ART:** *Bush was as good as he gets—at least when he spoke about the war.*

### AND THE DEMOCRATS AT A LOSS

WAR CHANGES EVERYTHING, THE SEERS say—or maybe it doesn't. Maybe it just *intensifies* everything. If there are to be "lessons" from the Persian Gulf—vast changes in the national character or confidence, as some have predicted—they won't happen for a while. For now, the domestic political impact of the war is quite the opposite: Everything seems the same, only more so. George Bush digs deeper into his foreign-policy bunker, allergic to domestic concerns; the Democrats, hapless and divided, drift farther from the presidential mainstream. The partisan grammar is set in concrete. Republicans speak in simple sentences; Democrats modify, qualify, add clauses and conditions.

"Our cause is just," the president said in his State of the Union address. "Our cause is moral. Our cause is right."

"The difference [between us and the president, before the war] was not in the goals, but in the means," Senate Majority Leader George Mitchell replied after Bush spoke, as much of America switched channels, scoped the fridge, or walked the dog. "Whether force should be used immediately, or only as a last resort if other means failed."

Once again, the Democrats had been left in the dust, forced to explain themselves, to defend nuances that were no longer relevant. Mitchell—like Sam Nunn and many other centrist Democrats—had been a turtledove during the congressional debate: A war might be justified, they posited, but should be approached slowly, giving economic sanctions time to work. This seemed credible, perhaps even good politics, for two months: from November 8, when the president doubled the troops in the gulf and transformed Desert Shield into an offensive operation, until January 9, when Jim Baker emerged from his meeting with Tariq Aziz looking slightly green, and announced there was no progress. The Iraqis weren't interested in a deal.

In retrospect, the world turned at that moment. If Baker—who could find a foothold in a plate-glass cliff—couldn't do business, then Saddam was truly intractable. He would have to be stopped. The Democrats' temporizing and hairsplitting had assumed a more civilized opponent, a less dangerous world. Suddenly, their compound sentences—Sam Nunn's scholarly nuances—seemed beside the point.

The president had been steadfast throughout, sometimes childishly so, but his initial assessment had proved right: Saddam was rapacious, insatiable. The Hitler analogy had been overwrought, but the references to European appeasement of Hitler were quite on target. Saddam's cagey, amoral fierceness in the war's first weeks—plus the astounding size of his arsenal—left little doubt that the Iraqi threat to the region was real and, if unchallenged, could only have grown; it would have had to be confronted sooner or later.

Bush was as good as he gets last week—at least, when he spoke about the war. There were no poses, no grasping for images, none of the desperate clumsiness that seems to overtake him when he has to deal with complex moral or political issues (or anything *other* than war, for that matter). Call it Bushido, after the ancient Japanese military code of chivalry, but the president's martial self is quite a bit more attractive, and substantial, than the political fella who often seems a stranger in his own skin. Bush at war is humble, sober, certain; above all, he seems to understand, and respect, the gravity of the moment. He made scant effort to inspire, but emphasized—four times in his speech—"the hard work of freedom." Ronald Reagan, by contrast, might have sent the nation careering to the barricades with tears and fury. This is far more admirable, given the grim possibilities ahead.

The president's eloquent sobriety even carried over a bit into the domestic part of the program. But not much: His call to altruism ("If you're not hungry, not lonely, not in trouble, seek out someone who is") quickly gave way to the expected half-hearted laundry list of domestic-policy whimsies. The grammar shifted. Sentences compounded, wandered into jargon, became incomprehensible. He talked about "the innovative power of 'states as laboratories' " as "a theme of this administration." Assorted wonks may have recognized this as a reference to a quote from Justice Louis Brandeis and, more recently, to David Osborne's book, *Laboratories of Democracy,* a celebration of anti-bureaucratic strategies. But the general public—and, perhaps, the president himself—had to wonder what on earth he was talking about.

Bush has difficulty dissembling: He really *doesn't* care about such things—and the people know it. On the day of the State of the Union, an ABC–Washington *Post* poll showed Bush with the expected stratospheric levels of public support and yet with negative ratings on his handling of the economy.

This could be trouble if the war ends quickly and the public has time to reflect on all the things Bush hasn't done as president. Several of the more incurably optimistic Democrats were floating a Churchill scenario last week: After saving Britain in World War II, Winston Churchill was tossed from office within

Photograph by Jean-Louis Atlan/Sygma.

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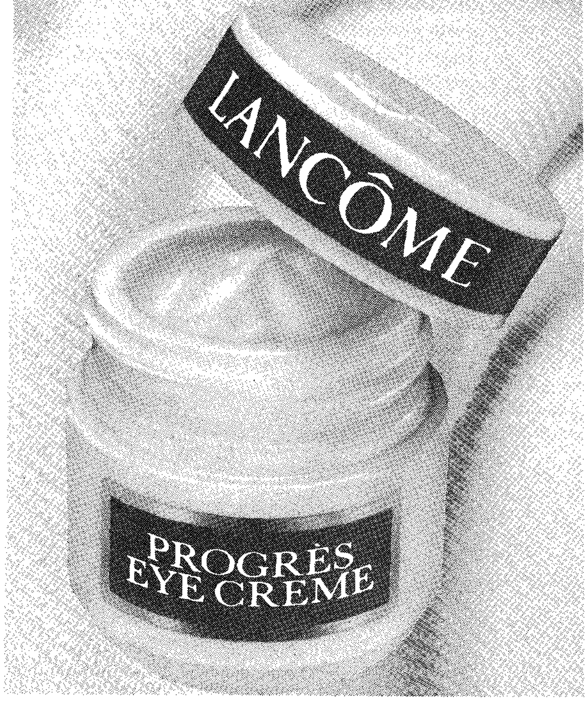

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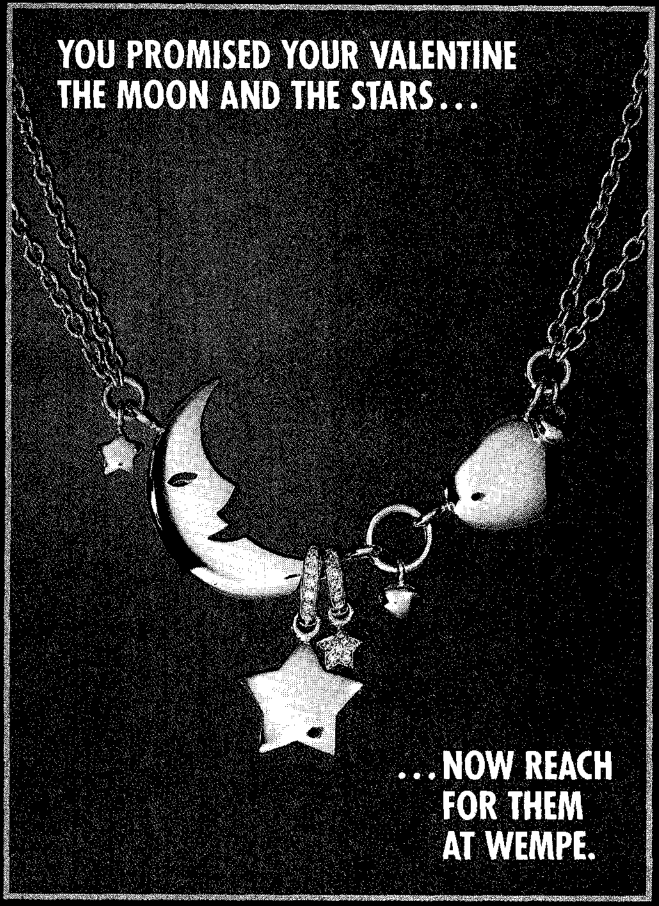

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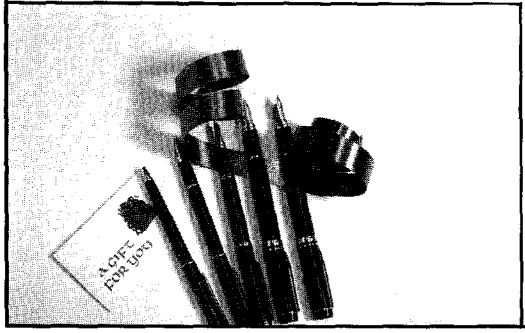

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months of V-E day (because of his unrelenting bellicosity, directed post-war against the Commies) by a public hungry for tranquillity. Similarly, Bush may not win many votes as the Liberator of Kuwait if the economy doesn't revive.

The president's domestic inhibitions aren't merely impolitic; they're near-pathological—how else does one explain the renewed call for a capital-gains-tax reduction? And what about the oft-delayed Bush energy policy, which always seems scheduled to be unveiled *next* month? "The very mention of 'energy policy' sends people around here running for the exits," says an administration source. "It brings to mind Jimmy Carter—and boondoggles like coal gasification, and more bureaucrats, and more regs."

It shouldn't. The best, most efficient energy policy can be stated in a simple sentence: Those who use fossil fuels should pay the freight. If gas were more expensive—it costs $3 to $4 per gallon in most industrial countries—there would be tremendous market pressure for more efficient cars, alternative fuels, and perhaps even mass transit. A higher gas tax is philosophically unassailable—especially when combined with payroll-tax relief for workers to make it more progressive—but politically quite impossible.

"I love it when our guys say Bush should call for a gas tax," said a Democratic congressman. "*We* won't. The public hates it. We started with a 12-cent tax in last year's budget deal, which isn't much, and it was knocked down to 5. If you want to have an energy policy—which is really a euphemism for doing something about gasoline—you have to go through the back door and force the automakers to raise their mileage standards. You can pass that, but it isn't exactly defensible in free-market terms."

It's only a short intellectual jog from mileage standards to subsidizing vaguely energy-related things, like coal gasification—or any number of sly dodges that special interests routinely weave into domestic legislation because they're easy to pass. No wonder Bush hates this sort of stuff. Honest Democrats don't have much stomach for it either, but legislating—as opposed to governing—is what they do, so they have to keep busy. Listen to the "specifics" of George Mitchell's energy policy: "We need a new energy program which encourages conservation, promotes the use of alternative fuels, and reduces our dependence on foreign oil," he said. Period.

Actually, Mitchell's speech wasn't bad as such things go. He delivered the entangled dependent clauses that are at the heart of the Democratic message with juridical aplomb. It is significant, and depressing, that his most effective moments—and simplest sentences—came when he was describing the current economy: "We're in a recession. More than a million Americans

# MOZART AT HOFSTRA

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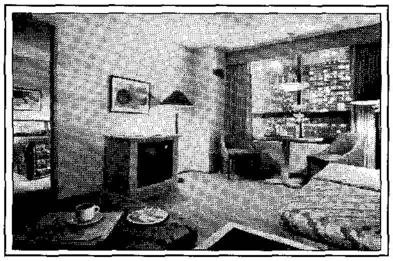

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who had jobs last year are out of work today. Bankruptcies are rising. The banking system is in trouble. . . ."

And so on: Democrats are great at bad news. Without a compelling program of their own, they've been *rooting* for a recession ever since Reagan. The gulf war raises the ante—bad news there may be their only chance at the White House in 1992.

Now, of course, no Democrat would admit this even to a spouse. But it is a subtext, especially on the desperate left wing of the party. Several days before Bush spoke, Democratic "wingers" organized themselves into a new splinter group: the Coalition for Democratic Values. The meeting was notable for the firepower present—Jesse Jackson, Ted Kennedy, Dick Gephardt—and for a relentless string of speakers exhorting the crowd to stop cutting ideological corners and "stand up for what we really believe." It was also notable for the vast quantities of fudge produced on the subject of the war.

Every one of the speakers supported "our troops" in the Persian Gulf, of course. "But that's not enough," said Hyman Bookbinder, of the American Jewish Committee, during a question period. "We do our troops, and the truth, a disservice if we fail to mention . . . that this is a just war that must be won."

A number of people in the audience groaned: "Noooo."

Bookbinder added that it wouldn't do much for morale if the troops were left to believe they had been shipped off "for an unjust, immoral purpose."

But that's exactly what many of those at the meeting thought. Bookbinder was followed by a fellow named Tom Chorlton, who described himself as a member of the DC Statehood Party and the Gay & Lesbian Democrats of America. He mentioned that everyone had agreed that Democrats should distinguish themselves from the GOP on the issues: "This isn't a Bush-look-alike contest," he said. "I believe this war is being fought at the wrong time, in the wrong place, for the wrong reason. If we don't say it, who the hell is going to?"

There was silence from the panel of liberal heavies. Finally, Senator Tom Harkin of Iowa gave it a try: "A day of reckoning is coming. This war is going to have to be accounted for [by] those who led us into it."

This was met by eerie acquiescence. No doubt the senator—a Vietnam-era veteran—*hoped* for the best in the gulf, but it didn't come out that way. He seemed to assume the worst. It was a vivid, if somewhat grisly, display of the cynicism about American purpose, competence, and morality that has become a staple for too many Democrats since Vietnam. Such congenital sourness must be a terrible burden—it's a political death wish—and yet it is borne with a relish truly gruesome to behold. ■

## The Bottom Line/Christopher Byron

# THE IRAQ CONNECTION

### ANOTHER BANK SCANDAL

OVER THE PAST EIGHTEEN MONTHS, A BIZARRE financial scandal has smoldered in Atlanta. The cast of characters includes shady-sounding Iraqis, sleepy-eyed auditors, and a clever young banker who some in the case liken to Ollie North. The largest bank in Italy is tangled up in the affair, as are the U.S. Federal Reserve, the Justice Department, the Pentagon, the Department of Commerce, and even Congress.

One way or another, all are either investigating or defending themselves in an odd little echo of the Iran-*contra* scandal. In the process, troublesome questions are sprouting up everywhere. Was the Atlanta branch office of Italy's state-owned Banca Nazionale del Lavoro in the hands of a renegade branch manager who couldn't be controlled? Or was the Italian government secretly using him to help fund the Iraqi war machine in the mid-eighties? Was Federal Reserve oversight of foreign banks in the U.S. so lax that bank regulators didn't see what was going on under their noses? Or, perhaps most disturbing of all, did the Reagan administration—as it tilted toward Baghdad in the Iran-Iraq war—intentionally look the other way as Iraqi-government agents, masquerading as businessmen, began borrowing colossal amounts of money from Banca Lavoro's Atlanta branch office?

At the very least, it looks as if federal regulators were asleep as the drama unfolded. Banca Lavoro has its North American headquarters on West 51st Street just off Fifth Avenue. But in this case, the dealing centers on an obscure, eighteen-person Atlanta branch office. By the summer of 1989, the branch had provided the financing for $2.86 billion in "off the books" exports to Iraq—much of it militarily useful equipment.

The goods ranged from agricultural products like wheat and soybeans to so-called dual-use products for which export licenses had to be issued by the Commerce Department. On at least one occasion, the Pentagon intervened to block an export. The items that did receive approval included steel pipe, machine tools, computers, a hydroelectric plant, and even a chemicals factory. The companies involved ranged from Dresser Industries to Upjohn Company, Hewlett-Packard, Dow Chemical, and Bechtel.

Regardless of how those transactions look today, as the war with Iraq unfolds, there was nothing illegal about selling the goods. The scandal involves the manner in which the Atlanta office handled the financing. To hear the bank tell it, BNL's local branch manager in Atlanta—a quiet-spoken young man named Christopher Drogoul—was actually a criminal genius. Not only did he and a clique of friends put together more than 2,500 export deals to Iraq, he successfully used bogus books and ledgers to hide his activity from his bosses and from the authorities.

Now that war has broken out and Iraq has stopped paying its bills, BNL's Rome headquarters finds itself staring at a mountain of Iraqi loans that it claims it never authorized in the first place. About the only comfort it can take in the situation is the fact that U.S. taxpayers will be forced to help ease the pain, since close to $350 million of those loans were guaranteed by the Commodity Credit Corporation or the Export-Import Bank.

**ITALIAN INTERESTS:** *The bank's New York headquarters.*

Who is to blame for this mess? After a year and a half of investigating the matter, federal prosecutors in Atlanta at last seem ready to unfurl indictments. Drogoul appears to be the prime target, and two of his former subordinates tell me they've been warned by prosecutors that they will be indicted, too. Charges are expected to include racketeering, money laundering, bank fraud, and conspiracy.

Yet it seems improbable that only local employees are involved. Just as Ollie North insisted that he never would have engaged in his Iran-*contra* wheeling and dealing if he hadn't thought he was acting with the authority of the president, Drogoul has maintained throughout that his Iraqi loans were fully approved by his superiors in Rome. There is at least some evidence that he may be telling the truth.

BNL, 96 percent owned by the Italian government, is the forty-first-largest commercial bank in the world, with 1989 assets of $104 billion. The bank has a checkered past, however, and is currently believed to be the focus of an Italian-government investigation into charges that it helped finance arms sales from France to Iran in the early eighties.

A report on BNL released two weeks ago by the Simon Wiesenthal Center in Los Angeles describes the institution as not being so much a bank as "a source of Italian government financing." The report notes, for example, that even as the Atlanta office was beginning to make loans to Iraq, the home office in Rome was involved in a $2.65-billion naval-armaments contract with Baghdad.

In 1986, Iraq welshed on the payment terms in the naval contract, and sources at the bank say this caused BNL to clamp a worldwide embargo on lending to the country. In addition, the Atlanta branch was ordered to sell off its Iraqi-loan portfolio. Instead, Drogoul appears to have moved the portfolio off the books and kept on lending.

Drogoul declined to be interviewed for this story, but others at the bank were willing to talk so long as their names were not revealed. "There is no doubt whatsoever that BNL's head office in Rome knew about our Iraqi business," says a person who held a key position in the bank's operations department during the period in question. "Rome even had its own representative right in our office." The source

Photograph by Peter Freed.

claims the representative actually started the falsifying of records and would report back to Rome on his work once a month.

Officials at both the Federal Reserve and BNL's home office say that Drogoul's bookkeeping scheme was so clever that not even the bank's auditors were able to uncover where he'd hidden his Iraqi business. The Federal Reserve, the Georgia Department of Banking and Finance, and the accounting firm of Peat Marwick all performed annual audits on the branch books. But the branch employees say it's not surprising that the auditors found nothing wrong, since the work they did was casual beyond belief.

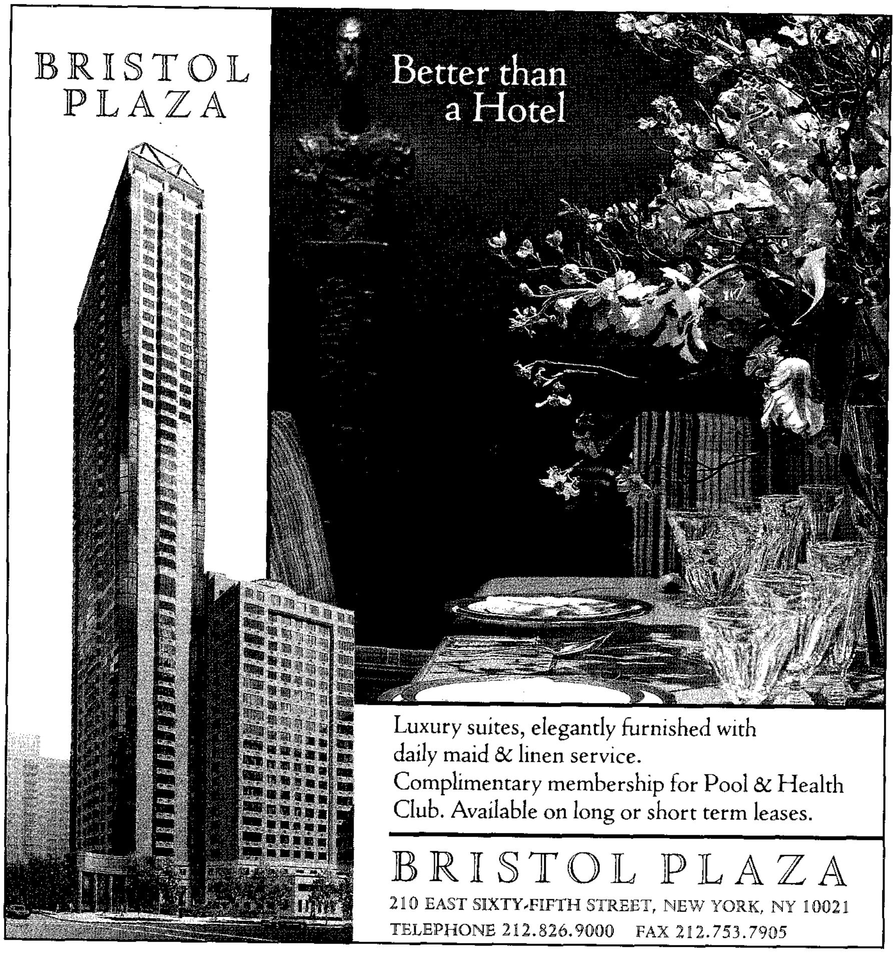
Another operations-department employee says the branch's books were, in fact, so inconsistent that they didn't make much sense. "We had millions of dollars being transferred between Atlanta and Iraq every day, and there was nothing in the books to indicate why," this employee says. "Yet the auditors never even asked for an explanation." The principal audit work appears to have been done by the Georgia regulators, but this branch source says the civil servants would "just show up once a year, sit around the conference room for a couple of days drinking coffee and smoking, then leave." A lawyer for Peat Marwick says that his firm was simply assigned to follow "standard audit procedures." Thus, he says, the firm only examined what it was shown.

Problems in the Atlanta office first attracted public attention in August 1989, when federal agents showed up and began interrogating employees about unauthorized loans to Iraq. Within weeks, BNL's chairman and president in Rome had resigned, and the scandal was making headlines across Italy. It wasn't until the Iraqi invasion of Kuwait, however, that Congress got exercised.

Since then, the Justice Department has ducked behind claims of "national security" in an attempt to thwart a congressional investigation into the scandal, and the Federal Reserve has begun stonewalling as well, refusing to turn over a confidential internal report from the Bank of Italy that deals with the BNL mess.

One also gets the sense that prosecutors would like to see the case go no further than the bank's local employees—with maybe one or two fugitive Iraqis thrown in for good measure. More than one former employee who witnessed the involvement of the Rome home office firsthand claims never to have been approached or interviewed by any investigators in the case at all.

A frustrated congressional investigator says of the whole situation, "I can think of at least three different intelligence services that already know plenty about what went on in that branch office. Shouldn't Congress and the public have a right to know as well?" ■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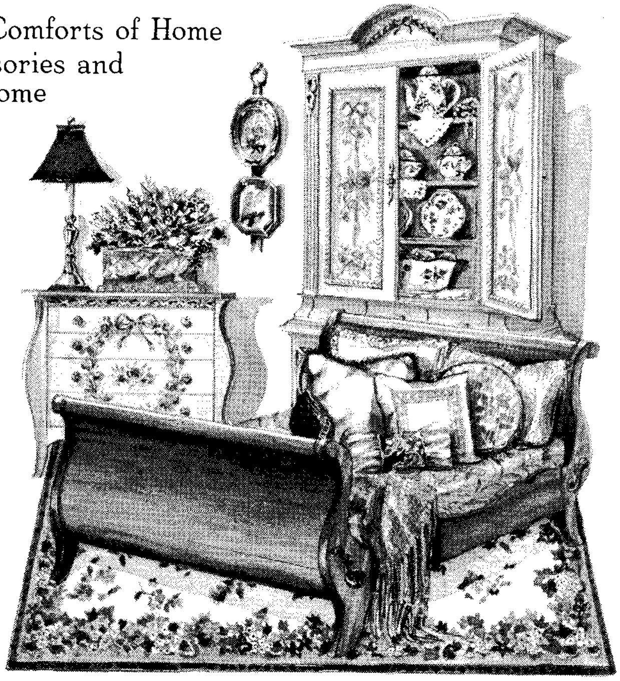

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## On Madison Avenue/Bernice Kanner

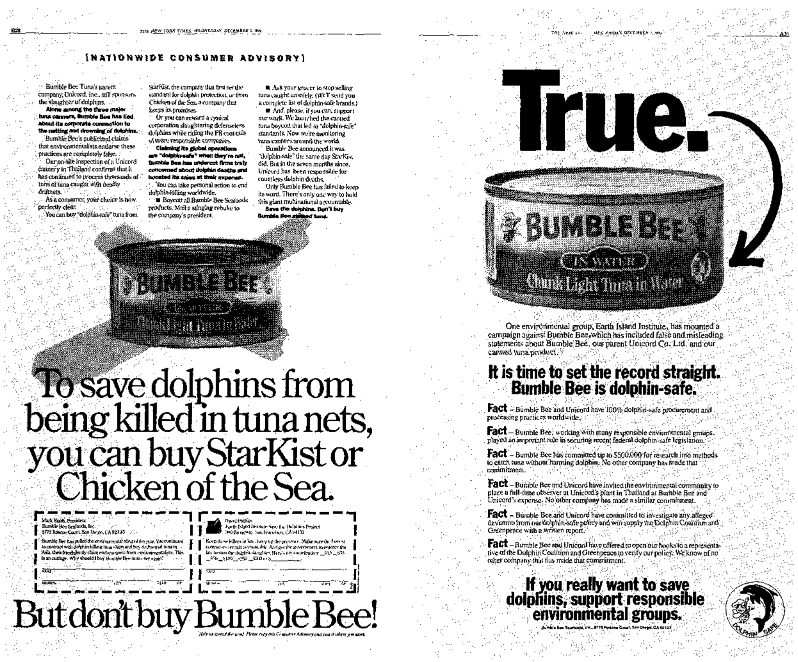
# FORCING THE ISSUES

### THE BOYCOTT'S BACK

DIAL 312-373-3366, AND THE RECEPTIONist at Operation PUSH answers, "Say no to Nike." Jesse Jackson's activist group, which had leaned on Ford, Coca-Cola, and Kentucky Fried Chicken to hire more minorities, turned on Nike last summer: PUSH claimed blacks buy a lot of Nike sneakers yet the athletic-shoe leader wasn't putting its cash in black-owned banks or advertising in black media. "We want reciprocity," declares PUSH mobilization officer Doris Sworthington.

Talks fizzled when Nike interpreted rival Reebok's ad in *PUSH* magazine as collusion and PUSH asked supporters to boycott Nike and "black out" with tape the name and emblem on their already owned Nikes. Yet Nike sales have continued to soar—revenues are up 38 percent from last year. Now it gets murky: PUSH brags that it got Nike to hire its first black director (Nike says it already had black directors), to bring in an ad agency that specializes in marketing to minorities (Nike says it was about to hire one when PUSH pushed), and to co-sponsor Black Entertainment Television (Nike says it has been running ads on BET since 1984). PUSH also contends that its efforts prompted L.A. Gear to start ad talks with black-owned magazines and Reebok to add a black board member and move $1-million to ten black-owned banks. (Both companies deny PUSH's influence.)

"Operation PUSH helped crystallize our thinking on how to expand communication programs to include ethnic groups. But we certainly didn't cave in," insists Nike ad director Scott Bedbury. *"That* would have meant hiring a black agency in PUSH's backyard the next day. We don't like anyone putting a gun to our head." Bedbury was initially worried about the boycott's impact, "although *all* ethnics account for just 13.5 percent of Nike domestic sales." But in hindsight, he says, "It's had a negligible effect on our image." (Things haven't gone so well for PUSH: Last month, it laid off its staff—it says temporarily—though most employees are continuing as volunteers.)


B26 THE NEW YORK TIMES, WEDNESDAY, DECEMBER 5, 1990

[NATIONWIDE CONSUMER ADVISORY]

Bumble Bee Tuna's parent company, Unicord, Inc., still sponsors the slaughter of dolphins.

**Alone among the three major tuna canners, Bumble Bee has lied about its corporate connection to the netting and drowning of dolphins.**

Bumble Bee's publicized claims that environmentalists endorse these practices are completely false.

Our on-site inspection of a Unicord cannery in Thailand confirms that it has continued to process thousands of tons of tuna caught with deadly driftnets.

As a consumer, your choice is now perfectly clear.

You can buy "dolphin-safe" tuna from StarKist, the company that first set the standard for dolphin protection, or from Chicken of the Sea, a company that keeps its promises.

Or you can reward a cynical corporation slaughtering defenseless dolphins while riding the PR coat-tails of more responsible companies.

**Claiming its global operations are "dolphin-safe" when they're not, Bumble Bee has undercut firms truly concerned about dolphin deaths and boosted its sales at their expense.**

You can take personal action to end dolphin-killing worldwide.

- Boycott all Bumble Bee Seafoods products. Mail a stinging rebuke to the company's president.
- Ask your grocer to stop selling tuna caught unsafely. (We'll send you a complete list of dolphin-safe brands.)
- And, please, if you can, support our work. We launched the canned tuna boycott that led to "dolphin-safe" standards. Now we're monitoring tuna canners around the world.

Bumble Bee announced it was "dolphin-safe" the same day StarKist did. But in the seven months since, Unicord has been responsible for countless dolphin deaths.

Only Bumble Bee has failed to keep its word. There's only one way to hold this giant multinational accountable.

**Save the dolphins. Don't buy Bumble Bee stained tuna.**

To save dolphins from being killed in tuna nets, you can buy StarKist or Chicken of the Sea.

But don't buy Bumble Bee!

True.

One environmental group, Earth Island Institute, has mounted a campaign against Bumble Bee, which has included false and misleading statements about Bumble Bee, our parent Unicord Co. Ltd. and our canned tuna product.

**It is time to set the record straight. Bumble Bee is dolphin-safe.**

**Fact** – Bumble Bee and Unicord have 100% dolphin-safe procurement and processing practices worldwide.

**Fact** – Bumble Bee, working with many responsible environmental groups, played an important role in securing recent federal dolphin-safe legislation.

**Fact** – Bumble Bee has committed up to $500,000 for research into methods to catch tuna without harming dolphin. No other company has made that commitment.

**Fact** – Bumble Bee and Unicord have invited the environmental community to place a full-time observer at Unicord's plant in Thailand at Bumble Bee and Unicord's expense. No other company has made a similar commitment.

**Fact** – Bumble Bee and Unicord have committed to investigate any alleged deviation from our dolphin-safe policy and will supply the Dolphin Coalition and Greenpeace with a written report.

**Fact** – Bumble Bee and Unicord have offered to open our books to a representative of the Dolphin Coalition and Greenpeace to verify our policy. We know of no other company that has made that commitment.

**If you really want to save dolphins, support responsible environmental groups.**

Bumble Bee Seafoods, Inc., 8775 Aero Court, San Diego, CA 92123

**POINT, COUNTERPOINT:** *The ad targeting Bumble Bee; the company's defense.*

Boycotts like the one against Nike have been on the rise in recent years (though, like everything else, they've been overshadowed by the war). Todd Putnam, editor of the six-year-old *National Boycott News,* counts more than 120 national protests—and hundreds of less-publicized grassroots ones. (The eponymous English estate manager Charles Cunningham Boycott was boycotted by famine-threatened Irish farmers for refusing to lower rents.) Americans boycotted British tea in 1773, secured union contracts in the early 1900s by shunning products made by nonunion companies, and ended discriminatory seating practices in Alabama with Martin Luther King Jr.'s 1955 bus boycott. In the sixties, Cesar Chavez's campaign won recognition for the United Farm Workers. In 1984, Nestlé ended a six-year boycott by agreeing to conform to World Health Organization standards on marketing infant formula in the Third World.

But Americans "forgot about the boycott during most of the eighties," says Putnam. "Now they're fed up with the government's laissez-faire inefficiency and disillusioned with the possibility of political change. They recognize that the real force in this country is not their political vote but their economic one. Money is the real power."

Environmentalists exercised that power against McDonald's, which promised to phase out its polystyrene containers but ignored protesters who insisted that the company offer a veggie burger. The feminist group Media Watch led a boycott against Guess? jeans and is attacking Johnnie Walker for ads it considers sexist. Apartheid foes have cold-shouldered Coke for its ties to South Africa, and activists have spurned Hormel Spam and Schwinn bicycles because of union strife. ACT UP—the AIDS Coalition to Unleash Power—has attacked Burroughs Wellcome for excessively pricing the drug AZT and Philip Morris for supporting the congressional-re-election campaign of its adversary Jesse Helms.

Not all boycotts work. Irate about the March 1989 oil leak in Alaska's Prince William Sound and Exxon's perceived inefficiency in cleaning it up, some 10,000 customers returned their charge cards. But more than 6-million others didn't. "Twenty different groups of citizens, most with no boycott expertise and working independently, had unrealistic expectations," says Todd Putnam, "and had as much impact as shooting arrows against a tank." Also ineffective: The Second Amendment Foundation and the Citizens' Committee for the Right to Keep and Bear Arms, which asked people not to buy *Time* because of its "flagrantly biased" anti-gun reporting.

On the other hand, says Putnam, the tuna protest achieved results that inspired other boycotts. In 1988, a biologist with San Francisco's Earth Island Institute videotaped dolphins drowning in tuna nets. News programs ran the footage. Consumers howled. Two years later, H. J. Heinz's Star-Kist, Van Camp's Chicken of the Sea, and Unicord's Bumble Bee promised to stop buying tuna from boats that endangered dolphins with drift nets. After reports that Bumble Bee was still buying tuna from boats that used the nets, Earth Island investigated firsthand. On December 5, it ran ads urging consumers not to patronize the company, which "failed to keep its word," and to donate money to "keep these killers in line." Two days later, Bumble Bee responded with ads defending its behavior.

"The boycott itself was not a factor; it's media coverage that has made it a public issue," says Bumble Bee spokesman Tim Larrick. "Public awareness is high where the ads ran, but sales in the rest of the country have not been affected as much." Still, Larrick frets that even if sales hold, Bumble Bee's long-term image could suffer. The company recently met with environmentalists "to move to resolve the confusion."

Many targets buckle under. In 1987, after a ten-year boycott, Coors Brewing agreed to allow a union election. (It's again under fire because of the Coors family's conservative politics.) R. J. Reynolds abandoned its proposed Uptown brand after critics complained the cigarette was aimed at blacks. This past March, Idaho governor Cecil Andrus, who opposes abortion, vetoed a bill that would virtually have banned it after pro-choice groups threatened to boycott Idaho potatoes and tourism.

Other targets fight back. In May, Boston's WHDH–TV ran a spot sponsored by Neighbor to Neighbor, a political-advocacy group, in which Ed Asner says that Folgers's purchase of Salvadoran coffee beans "brews misery and death." Folgers's parent, Procter & Gamble, yanked $1 million in commercial time from the CBS affiliate. "Neighbor to Neighbor used our brand name as a lightning rod for their own political cause," says a P&G spokesman. (Six months later, P&G resumed advertising on WHDH.)

Last spring, after AT&T bowed to pro-life pressure and stopped donating to Planned Parenthood, the pro-choice group ran ads denouncing AT&T's cave-in. PepsiCo yanked Madonna's commercial after a Christian-advocacy group threatened a boycott; Fundamentalists Anonymous attacked PepsiCo for giving in to the holier-than-thou protesters. (PepsiCo claims it scrapped the ad because viewers confused it with her irreverent "Like a Prayer" video.) In November, Burger King ran "an open letter to the American people" proclaiming its support of "traditional American values on television" to end a month-old boycott by the Christian Leadership for Responsible Television, which had targeted it for sponsoring shows featuring sex, profanity, and anti-Christian stereotyping.

Boycotts are often more successful against a company's image than against its bottom line, says Putnam. Boycotts used to take between five and ten years to get results, but now they take about two. That's because they're better organized and get more media attention: Corporations recognize the damage potential much earlier.

Companies with low-priced, frequently purchased items are especially vulnerable. "There's more brand loyalty to a car than to a can of coffee," says Putnam. "Hot topics like abortion will cause companies to choose sides. It's not so cut-and-dried yet, but eventually people will put their money where their morals are."

Pictorial Parade

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# FAST TRACK

EDITED BY CHRIS SMITH

STREET FASHION

## Wear Supremacy

YOU'VE GOT TO HAND IT TO the military: They know ordnance, sure, but they *know* clothes. U.S. armed-services flight jackets—serial number MA-1, worn in combat over a flight suit—have become the right stuff for downtown.

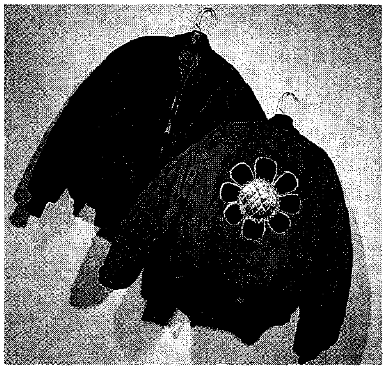
The shiny, puffy bomber jackets with reversible orange linings are marching out of Classics (15 Third Avenue) at the rate of 50 a week. "Everyone's buying them, from Acid kids to Village people," says manager John Darsinos.

Sales of the $55 jackets have swollen in the past few months—due more to the weather than to the war. Black sells best, but Darsinos shifts some stock in blue, burgundy, olive green, and dove gray, too.

It's not the first time flight jackets have been deployed by captains of style. British skinheads have favored the green for years, and there was a transatlantic vogue for the black version in the mid-eighties, when American hip-hop hit the U.K. and London's fashion adventurers started dressing in their idea of New York street style. (The Brits, of course, put a spin on the MA-1. "We used to pin pound notes and flags on them," recalls one Londoner.)

Equally far from government issue are the customized versions available at House (84 East 7th Street). One jacket has a velvet-and-gold flower hand-stitched on the orange lining, with PEACE TO THE PLANET sewn in flowing golden letters between the shoulder blades on the other side. These coats are catching on with club kids bored by basic black, say designers Del Jones and Kristen Johnson; but Jones has another explanation for the flight jacket's popularity: "Because they are padded, people think it's your muscles under there, when it's not." Which, doubtless, is not the reason for their selection by the military.

REBECCA MEAD



*War and chic: House's jackets.*

BRIEF LIVES

## *NOTES BY THE NATIVE SONS*

IN OCTOBER 1992, Alexander Ewen won't be raising a glass to the 500th anniversary of Columbus's landing. "It's not," he says, "a celebration for Indians."

Ewen's position is understandable: He's a Purepecha from Mexico and the editor of *Native Nations,* a new monthly journal of Indian news and comment. Modeled on *The Nation* (hence the title), with former Springsteen guitarist Little Steven as its publisher, the magazine is the only topical forum for Indian writers and activists. In the first issue, pieces on Cree troubles in Quebec share space with notes on bomb testing on Shoshone land.

*Ewen and Little Steven put the tribes in type.*

Little Steven's work with the Indians grew out of his anti-apartheid protests: South African whites asked him why he wasn't concentrating first on America's mistreatment of its own natives. So in 1986, he and Ewen—a man of blunt humor who went to the University of Virginia—turned Little Steven's fund-raising Solidarity Foundation into an Indian data base and resource center here in New York, which Ewen ran. Last August, a pan-tribal group asked Ewen, 32, to start *Native Nations* as part of an Indian response to the Columbus quincentennial.

He had his doubts: "If you want to jump-start something with Indians, it's not going to happen. They're naturally suspicious." But he solicited articles, and Little Steven raised $50,000—enough for two 20,000-copy issues (subscriptions are $20 for twelve issues, and they hope for 50,000 subscribers in a few years). Thus far, they've met with success: Ewen has been swamped with congratulations and writers eager to toil.

Leonard Peltier, the imprisoned Indian leader and cause célèbre, will contribute poetry to future issues, and it was Peltier who painted *Native Nations's* first cover—a futurist vision of a bald eagle descending out of a red sky, a peace pipe in its talons. Asked if the bird held some American symbolism, Ewen says, "Peltier's a Chippewa. They live by the lakes; the bald eagle's their eagle. It was theirs before the U.S. got it."

ROWAN GAITHER

Photographs: top, Andrew Garn; bottom, Brian Coats.

### POSTCARD FROM MOSCOW

# *Candid Comrade*

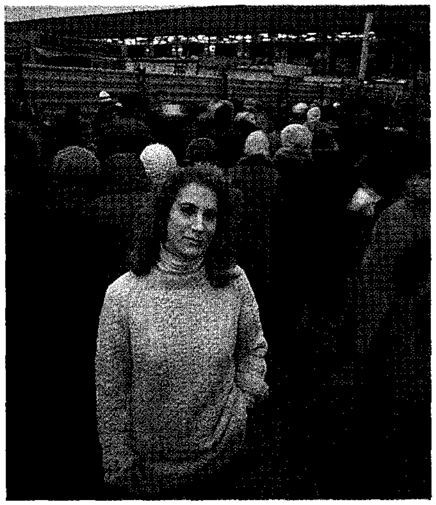
NATASHA LANCE PUSHES her way through the hordes of Gypsies, black-market traders, and desperate shoppers at Moscow's swarming Rizhki Market, stopping in front of an empty police car to pose for a picture. Up marches an adolescent-looking militiaman, scowling at the scene. "Move on," he barks. "You can't take a picture of this police car."

Soon enough, Lance is involved in the kind of absurd encounter she's grown used to while producing a documentary film in the Soviet Union. In rapid Russian, she insists there's no such law prohibiting the photograph. The militiaman shakes his head. "It's an unwritten law," he says. Lance moves on—the photograph had already been taken—but can't resist a parting shot: "Long live democracy!" she calls over her shoulder.

For nearly a year, Lance has been pushing the limits of Soviet authority, trying to understand the psychological, political, and historical obstacles in the Soviet Union's slow path toward a market economy. The result of her work, a one-hour documentary tentatively titled *Russia for Sale?*, is scheduled to be broadcast on PBS this spring. The film is "about psychologically changing a nation's thinking, about how this painful transition is affecting regular working people," says Lance, a 30-year-old New Yorker who is writing, producing, and directing the film.

With host Ed Hewett, a senior fellow at the Brookings Institution, the film will explore the roots of Soviet attitudes toward a free market and expose the pervasive corruption in Soviet business today. The story lines follow a Moscow "entrepreneur" arrested for speculation—a crime in the Soviet Union—and the experiences of a defense factory worker in Leningrad. "Not many workers know what a market is," Lance says. "Even if offered better wages by a private individual, workers are very ambivalent about having an owner, rather than an organization or the state, running things."

An associate producer on Hedrick Smith's *Inside Gorbachev's USSR* and a former CBS News reporter in Washington, Lance has been visiting the Soviet Union since 1983. She now shuttles back and forth between the Big Apple and the Big Potato. In Moscow, where she directs a Soviet film crew, Lance is working the hard way: without offering greenbacks for permission to film. Having seen the vicious conservative reaction to capitalism, she has no illusions about a quick switch to free enterprise.


*Trading place: Lance at Rizhki Market.*

Back in New York, Lance edits footage and pounds the pavement for financial support. The Ford Foundation has stepped in with one grant—but corporate support has been harder to find. "Some corporations are reluctant to get involved in a film that addresses the battle over capitalism in Russia, that deals with both opponents and supporters of the market system," she says.

After a few months in tense, bare-shelved Moscow, Lance says Manhattan "feels like a place you can take a deep breath." As she puts it, "When you're hungry in New York, you don't have to decide *not* to eat because it's too much trouble to find food." Lance should know—on her latest visit to Moscow, she lost 25 pounds. KAREN DUKESS

### SOUNDS

# SEVEN THE BIG EASY WAY

WITH ALL THE fishhead/gumbo/zydeco-Cajun/French-fried bands bubbling up from southern swamplands, it's a bitter pill for Southerners that the greasiest, grungiest, craziest bunch of Tabascobilly hoedowners hails from the heart of the depraved North—New York City. Get on, now!

Lucky 7, a roughneck, rascally collection of guitar slingers, has put its dukes up against all the Tex-Mex hound dogs and zydeco poetasters and come out triumphant. The five-member combo, which took its name from an old Dr. Feelgood rave-up, was born when Kenny Margolis, an ex-accordionist from Mink DeVille's traveling circus, and Barry Ryan, a guitarist from the wild retro group the Rockats, got together to "have some fun and play some music that our other bands didn't play," Margolis says. The Sevens have been setting roadhouses on fire up and down the East Coast ever since with their guaranteed-potluck evenings of marimbas, mariachi, salsa, junk, and jazz; between original tunes, they'll do a whooped-up version of Canned Heat's classic "Going Up the Country" and follow it with a south-of-the-border-ized cover of Dylan's "Night After Night."

LOVE·PEACE·SOUL
*Margolis (left) and Ryan (right) rip it up.*

Margolis, the lead singer and pianist as well as squeezeboxer, says he doesn't mind the southern comparison. "A lot of our music does have roots in the South," he admits. "But growing up in New York City, we interpreted it differently. Sort of like the British-invasion bands of the early sixties interpreting black Chicago blues."

On February 10 and 11, the band will play Mardi Gras shows at Delta 88 (332 Eighth Avenue), where they have a history of throwing a good bash: At last year's wrap party for *The Merchant of Venice*, Dustin Hoffman joined the group onstage to play rub board and organ. CATHY HAINER

Photographs: top, Vladimir Pcholkin; bottom, Frank Micelotta.

DOING GOOD

# See Me, Feel Me, Touch Me, Heal Me

JENNY IS A "LISTENING child." Among her handicaps are blindness and severe intellectual impairment. Yet at the age of four, she can play a countermelody to "We Wish You a Merry Christmas" on the piano. Jenny isn't some exotic, *Rain Man*–esque idiot savant—she's simply musically astute in a way that doesn't show up on IQ tests.

*Therapists Jacqueline Penney and John Buchanan improvise a tune with Amy and Max; Theresa experiments with the range of pitch in wind chimes.*

But Jenny's ability might never have shown up if it weren't for the new Nordoff-Robbins Music Therapy Clinic, at NYU. "There is so much these children can't do," says Carol Robbins. "We see what they *can* do."

Robbins and her husband, Clive, opened the clinic, their first in the U.S., this past October; the other two are in London and Sydney. The American clinic got off the ground with the help of Ahmet Ertegun, Paul McCartney, Neil Young, and Madonna—who donated a pink quilted *bustier* with cone bodice for a fund-raising auction last fall. Two *Tommy* benefit concerts last year raised $500,000 for the clinic, helping to furnish its seven rooms on Washington Place with teddy bears, tambourines, bells, drums, two pianos, and state-of-the-art video equipment for documenting therapy and training new therapists.

The small, unglamorous charity has been supported by an assortment of rock stars ever since Clive Robbins's partner, Paul Nordoff, an American composer, began to trumpet his theory that musical improvisation would revolutionize therapy for handicapped children. Nordoff converted Robbins in 1958, when he played the piano at the London school where Robbins was teaching handicapped children.

"The children began to sit up differently and pay attention with a new openness," Robbins recalls. "I saw an intelligence begin to surface that I had never seen before. It was a new dawn."

Using Robbins's background in special education and Nordoff's in music, the pair worked with autistic children at the University of Pennsylvania, compiling research before they opened the London clinic in 1974. Nordoff died three years later, and Robbins carried on the work with his wife, also a music therapist.

"Everyone has inborn musicality," Clive Robbins says. "We are constitutionally deeply related to music—it's an auditory picture of how the human functions." The discipline of music brings order to the disorganized inner world of the child isolated by a handicap. So when Jenny, who has no concept of spatial relations, plays a tune at the piano that Carol Robbins answers on the same piano, the child discovers a previously unimaginable relationship with the outside world.

The Robbinses and their staff of eight see about 35 children, ages four to eighteen, whose handicaps range from cerebral palsy to Down's syndrome. There is a waiting list of parents who have heard about the clinic's famous roster of supporters, the sliding fee scale, and what they hope is a fabulous success rate. Carol and Clive Robbins are careful not to overstate their accomplishments, however. "We never claim to be miracle workers," says Carol Robbins. "With many of these children, a breakthrough can be as subtle as a smile." CONSTANCE ADLER

CHOW

# *SMALL COMFORT*

ASK MEG BLAKEY TO describe her new restaurant, and the words *grilled pizza, duck chili,* and *bistecca fiamminga* don't come up for a long time. "A friend of mine said her favorite kind of restaurant is the kind where she walks through the door and they say, 'Susan, how are you?' That's what we want here."

Hot L Restaurant (137 Sullivan Street) has no reason to hide its uncomplicated, tasty food—but Blakey, 32, and husband Glenn Pagan, 33, are more concerned with atmosphere these days. "I go to 'client restaurants' every day for lunch," says Pagan, an advertising executive at *The New Yorker.* "I wanted a place in my neighborhood where I could relax and be comfortable at the end of the day." So Blakey, Pagan, and partners have created a small spot (40 seats) just south of Houston with copper-plated walls, where Marvin Gaye plays at conversation-conducive volume and the prices aren't prohibitive—entrées are $10.50 to $15.

*Hot L Restaurant: Low-key SoHo.*

But what about that name—isn't it begging for trendish crowds? Not at all. Blakey and Pagan weren't trying to turn the place into a hot restaurant by declaring it on the front windows—they just got tired of scraping the previous tenant's name, Morrison Hotel, off the plate glass. "Besides," says Blakey, "it makes sequels easier: Hot L.A. Restaurant, Hot London Restaurant. . . ." C.S.

Photographs: top, Ed Quinn (2); bottom, ©1991 Frederick Charles.

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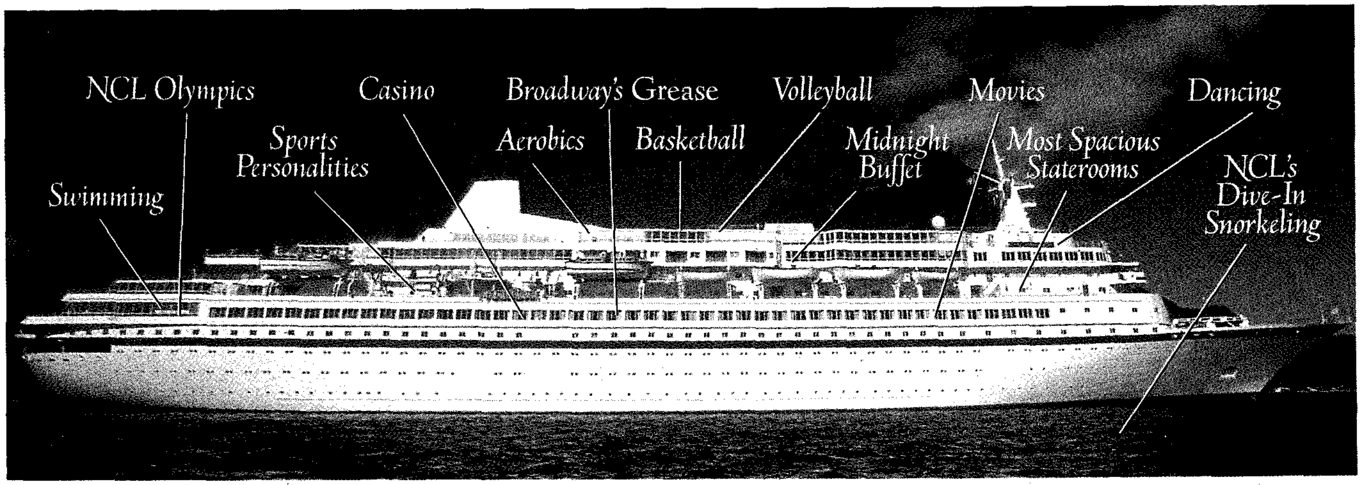
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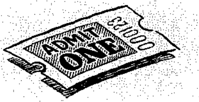
# HOT LINE



## THE TOPS IN TOWN THIS WEEK

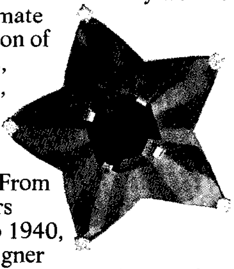
COMPILED BY RUTH GILBERT

### MOVIES

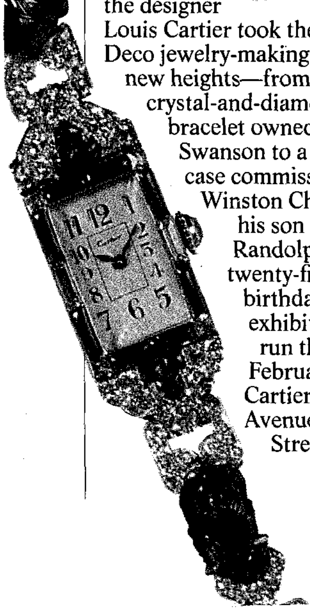
***1900:* The original version of Bertolucci's film came in at five hours and eleven minutes but was eventually cut for its 1977 theatrical release to four hours. The uncut version is at Film Forum.**

*The Vanishing:* Director George Sluizer works in the tradition of Chabrol in this very creepy and superb new thriller. It's about a young woman who suddenly and quite mysteriously disappears at a roadside gas station. At Cinema 12; 22 East 12th Street.

### SHOPPING



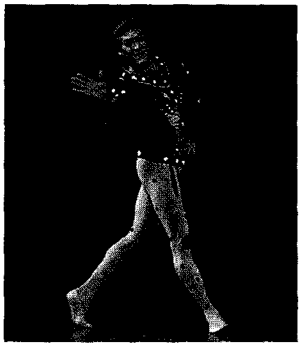
"Reflections of Cartier: The Art Deco Years": This may well be the ultimate exhibition of baubles, bangles, and bright shiny things. From the years 1915 to 1940, the designer Louis Cartier took the art of Deco jewelry-making to brand-new heights—from a 1930 crystal-and-diamond bracelet owned by Gloria Swanson to a cigarette case commissioned by Winston Churchill for his son Randolph's twenty-first birthday. The exhibition will run through February 21; at Cartier, Fifth Avenue and 52nd Street.



### DANCE

Eliot Feld's first ballet set to Shostakovich—*Savage Glance*—is at the Joyce Theater February 6. It's being danced by Lynn Aaron, Jeffrey Neek, and ensemble.

On February 7, the New York City Ballet presents a new work by the brilliant dancer-choreographer Robert LaFosse. Called *Waltz Trilogy,* it includes music by three composers and stars two principals. At the State Theater, along with *Kammermusik No. 2, Other Dances,* and *La Valse.*



Paul Kolnik

### MUSIC

***La Sonnambula:* Callas was famous as Amina, Bellini's bel canto heroine. On February 10, June Anderson takes on the role at Carnegie Hall.**

**Kronos Quartet: For its February 9 performance at Alice Tully Hall, the quirky quartet plays four string quartets by Alfred Schnittke, one of the leading Soviet composers of the moment.**

Shirley Horn

***You Won't Forget Me,* Shirley Horn (Verve/PolyGram): This D.C.–born jazz singer, who's been compared to Sarah Vaughan, was lured back to recording for this moody after-hours collection. Guest soloists include Branford and Wynton Marsalis and Miles Davis.**

### RESTAURANTS

Lisa Bogdan

Les Halles: Master butcher Bruno Guibert has turned his front-of-the-restaurant shop into one of the city's best *boucheries.* Among the offerings: hanger steak, pork loin stuffed with prunes, veal stuffed with sweetbreads and mushrooms, boneless shoulder of lamb with ratatouille, and suckling pig. At 411 Park Avenue South, near 28th Street; Monday through Saturday, from 10 A.M. to 8 P.M.

### THEATER

*Shadowlands:* In a season that's seen one closing after another, author William Nicholson's romantic drama about C. S. Lewis and the American poet Joy Davidman continues to hold its own. At the Brooks Atkinson Theatre.

### VIDEOS

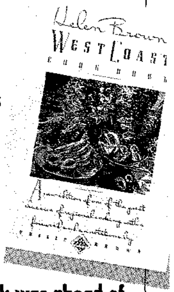
*Die Hard 2* ($89.99): In the first *Die Hard,* all the action took place inside an L.A. skyscraper; this time around, it's a D.C. airport and environs.

### TASTINGS

BY ALEXIS BESPALOFF

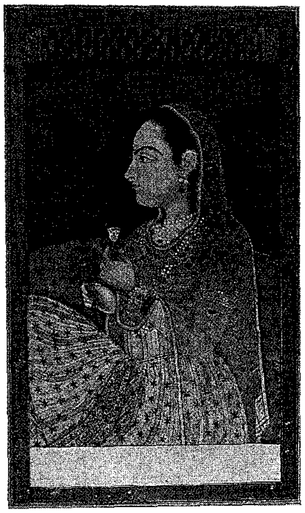
Winter whites: If you're looking for whites with character, try these unusual Sauvignon Blanc–based bottlings from Italy—the fresh, lively 1989 Borro della Sala of Antinori ($12) and the grassy, intense 1988 Poggio alle Gazze ($18).

### BOOKS



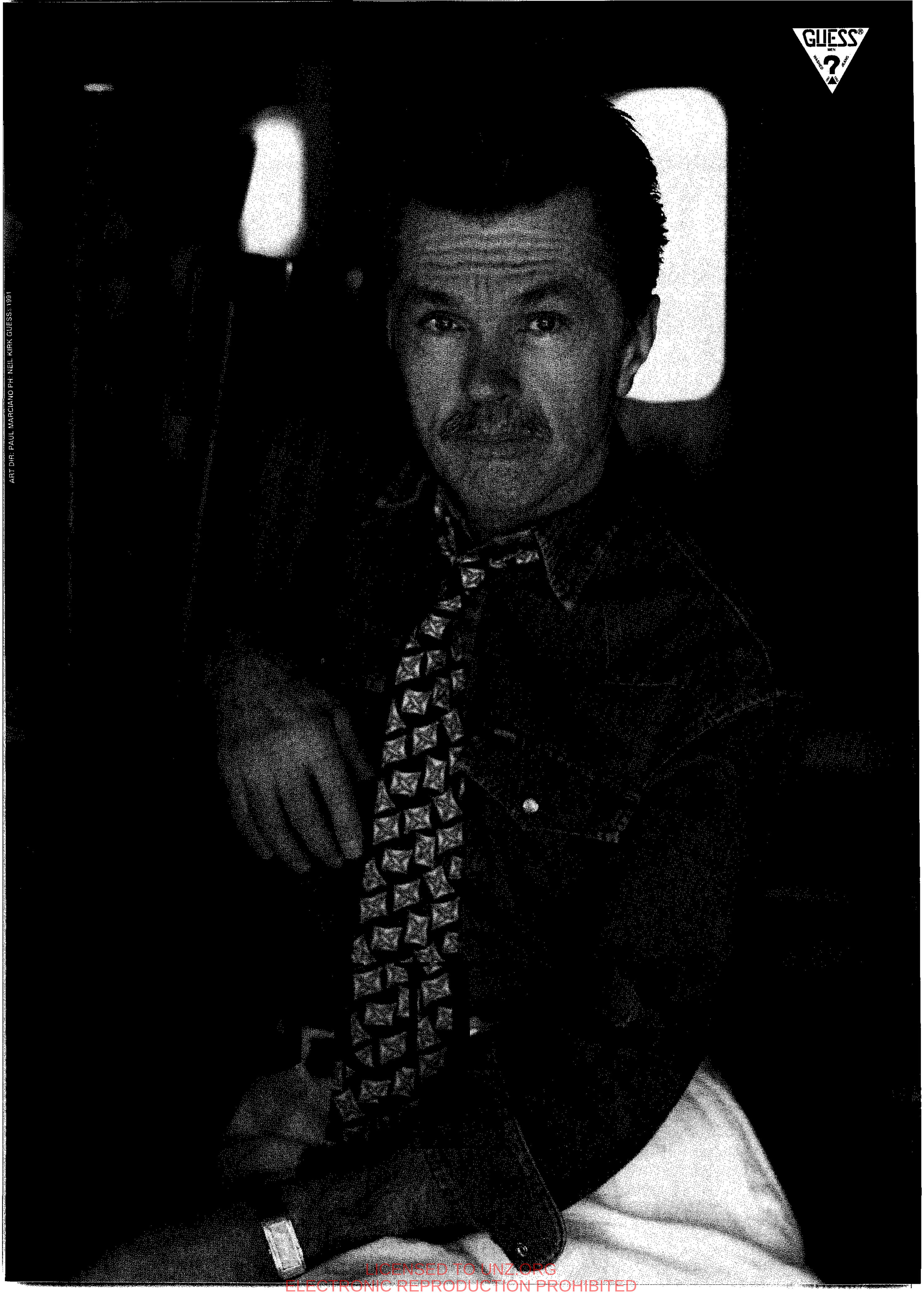
***Helen Brown's West Coast Cookbook:* This new edition of an American classic is a big, handsome book with more than 400 regional recipes. According to editor Judith Jones, the book was ahead of its time in identifying the school of cooking that would later be known as California cuisine. (Knopf; $21.95.)**

*A Dangerous Woman,* Mary McGarry Morris: In this gripping, old-fashioned novel, Martha Horgan, a young woman who veers between terrified self-effacement and violent aggression, tries desperately to fit into a world that is constantly slamming the door shut on her. (Viking; $19.95.)



### ART

**"Romance of the Taj Mahal": More than 120 objects—paintings, drawings, photographs, carpets—have been collected from around the world as a way of re-creating the seventeenth-century period when Shah Jahan built the Taj Mahal. Among the highlights is the Taj Mahal Emerald—an extraordinary gem from the Mogul period. At the Asia Society; 725 Park Avenue at 70th Street (288-6400); through March 17.**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WAR
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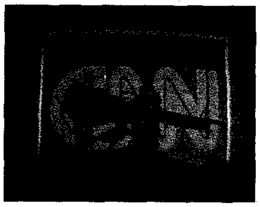
CNN

# HOW CNN DOES



## WINNING THE TV GULF WAR

**BY EDWIN DIAMOND**

**PROFILES BY JEANIE KASINDORF**

NO EXPERTS WERE NEEDED TO LOOK INTO the mind of Saddam Hussein and tell viewers that last week he would give his first television interview of the gulf war to Peter Arnett of the Cable News Network. Neither did it require a specialist to know that CNN would have the journalistic skills and satellite technology to get the audio and video signals of the interview out of Baghdad and onto the TV screens of viewers in the United States and 105 other countries.

An audio report came out first, in time for the evening news last Monday night. The broadcasts of the video took another full day, the first transmission attempts interrupted when power was cut off by allied air raids. Saddam looked self-assured, framed by the gold CNN logo and the graphic CLEARED BY IRAQI CENSORS. Next day, Arnett was onscreen, in open collar and sweater, broadcasting live from the garden of the Al-Rashid hotel, as if the swimming pool were still filled with tourists. Nearby, a generator drove the CNN satellite dish that sent back the Baghdad footage, together with Arnett's detailed reporting.

One phase of the war is over. Since viewers first monitored CNN's stunning reports of the air raids in Baghdad the night of January 16, the Iraqi story has belonged to Arnett and his associates, producer Robert Wiener and engineer Nic Robertson. They were the representatives of the only American news organization in Baghdad.

The CNN team has what every other American news organization—the old-line networks, the newspapers, and the wire services—wishes it had: implicit recognition on the part of Iraqi authorities that it is the preeminent news-gathering force in the world; a continuing and officially sanctioned presence in the Iraqi capital; and the technology that allows its reporters to get their stories out.

CNN's most-favored-network status produced predictable, knee-jerk reactions. CNN was being cynically manipulated; CNN was giving Saddam and his twisted views access to world opinion; CNN was suspect because Arnett and his crew were always accompanied by

PHOTOGRAPHED BY JAMES HAMILTON

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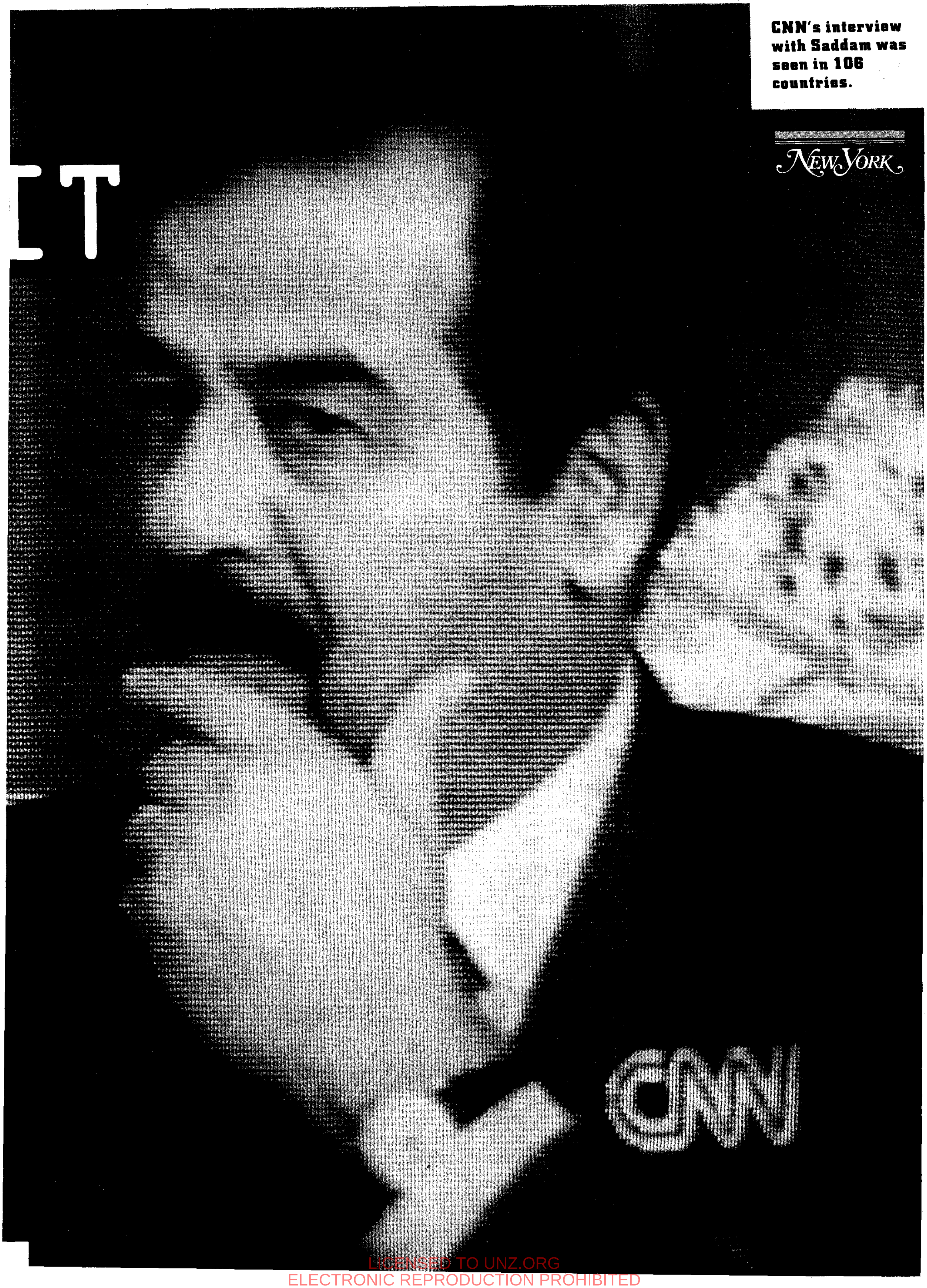
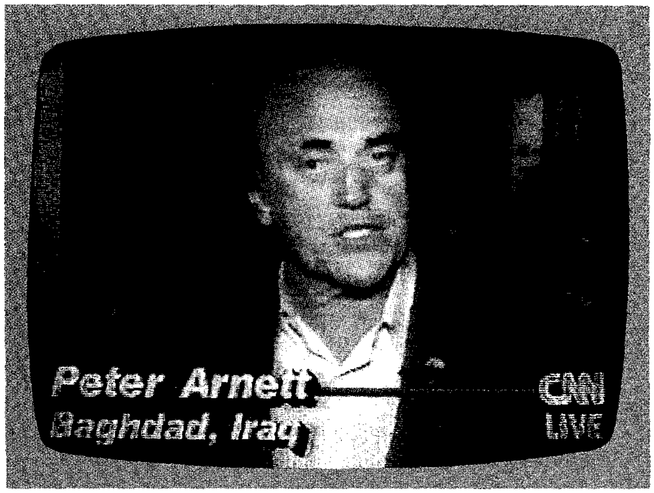


**CNN's interview with Saddam was seen in 106 countries.**

### PETER ARNETT

# OUR ONLY MAN IN BAGHDAD



IN EARLY 1981, LESS THAN A year after the Cable News Network first went on the air, Peter Arnett, who had won a Pulitzer Prize for his coverage of the Vietnam War, was talking about leaving the Associated Press. "He was restless," says David Halberstam, his old friend and colleague from Vietnam. "He told me that there were discussions with the New York *Times*. But I'm not sure that Peter makes a good impression on the people at that kind of institution. When he sits across the desk from them, they wonder, Why isn't he a bit more *raffiné*? Why is he making me feel a little uncomfortable?"

So Peter Arnett, a hero to several generations of reporters, went to CCN instead. Now that hire is paying off in spades for CNN.

"When I first met him in Vietnam," Halberstam says of Arnett, "he was a tough little Kiwi who looked sort of like a Kiwi Jean-Paul Belmondo—*arrrwww, arrrwww, arrrwww.*" Arnett, 56, was born and raised in Riverton, New Zealand. After graduating from college, he began to travel around Southeast Asia. "He was floating around searching for adventure," says George Esper, an AP special correspondent in Boston who also was a colleague in Vietnam. "He worked for a time in Thailand. He was expelled from Indonesia for his reporting. Then, in 1961, AP hired him as a stringer in Vietnam."

Arnett spent thirteen years there and was one of the few reporters who stayed behind after the fall of Saigon. "What is astonishing to Peter's friends," Halberstam says, "is not only that he can keep doing it but that he has never become cynical or hardened. How he has managed not to burn out is astonishing. People say, 'He is just a good combat reporter,' but you have to have a rare sensitivity to do what Peter does. He is an artist."

Arnett's colleagues still talk about the day he was out with an infantry battalion in the Central Highlands. "He was listening very closely to radio traffic," Esper says. "He heard the company commander say to the battalion commander, 'Sir, my men will not move out.' The battalion commander replied, 'Did you tell them what it would mean?' And the company commander came back, 'Sir, they know what it means, but they're beaten men.' Peter wrote all that."

Arnett was the one man whom every reporter who arrived in Vietnam went to see first. "He was extremely generous," Esper remembers. "Peter would spend hours briefing other people. He has a great passion for reporting; he loves to talk about it. He is not out for glory. He does not try to hog a story. He'll share everything. A lot of his reporting went out under my byline, which was front page in the New York *Times*. When this was all over, I said, 'Peter, you should really get a second Pulitzer for this reporting.' He said, 'No, George, I had mine. You were here ten years; it's your turn.' He really tried to promote me for the Pulitzer. That was Peter Arnett."

Arnett married a Vietnamese woman, from whom he has been separated for several years. They have two children. His son, Andrew, 26, is a musician who lives in New York City. His daughter, Elsa, 23, is a business reporter for the Boston *Globe*. When she was fifteen, her father took her to El Salvador to show her what reporting was really like. Arnett lived for a while with a CNN producer. But they broke up, his friends say, when their assignments took them to different cities. "Peter's love is his work," Halberstam says.

When most of the CNN staff decided to leave Baghdad two days after the war began, Arnett insisted that someone had to stay. It came down to a question of whether Arnett or John Holliman would be the lone man to remain behind. Arnett decided it for them.

"You've got a wife," he said.

Photograph by Donal Holway.

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Iraqi handlers and the broadcasts subject to censorship. Washington took as much interest as Baghdad in CNN's work. When Arnett described his visit to the infant-formula plant near Samara that Iraqis said had been wrecked by allied bombs, the Pentagon countered that the plant produced biological agents for warheads, not milk for babies.

What network wouldn't want to get back into Baghda

More parochially, the competition sought to disparage CNN's round-the-clock coverage for sins of omission and commission—inaccurately reporting early in the war, for example, an Iraqi chemical attack. CNN was privately slammed for amateurishness; as an executive at one of the networks put it, "Their coverage is a mile wide and an inch deep." In a "Critic's Notebook" column in the New York *Times*, Walter Goodman raised some questions: Is Arnett sending out enemy propaganda? Is he only doing the journalist's job? Should he remain at his post or leave? (The *Times* struck a balance in favor of his staying on.)

The criticisms of CNN as propagandist were perhaps the easiest targets to shoot down. The analysts need only turn the questions around: Is there a major American news organization, print or broadcast, that doesn't want its reporters to be in Baghdad? ABC, CBS, and NBC all clamored for visas to get back into Iraq. When a small caravan of Western reporters was escorted back in along the Amman-Baghdad road last week, their editors treated it, rightly, as a journalistic victory.

Peter Arnett, however, may be just the right kind of journalist to have on the scene: a former wire-service reporter with combat correspondent's experience dating from the Vietnam War. Arnett has used CNN's contacts within the Iraqi ministry of information and his access to Saddam's leadership to collect straight-ahead reports. Arnett reports what he sees and hears and finds out—just the facts, ma'am—with a telling detail or two brushed into the narrative, and all on audio- and videotape.

Thus, in CNN's Saddam interview, the meeting takes place in a private bungalow on a street with similar small houses on the outskirts of town. Saddam says that he can fit his missiles with chemical warheads; he says that he should have held on to the 5,000 hostages he had, as a shield against air attack. After the "Saddam says" accounting, Arnett permits himself a single descriptive summary of the interview: "chilling."

Earlier, in his appointment in Samara to inspect the "powdered-milk factory," Arnett described how its steel girders were "twisted and blackened"; then he noted the "intact signboard" that reads BABY MILK PLANT—in Arabic *and* English. Nearby, too, Arnett reported, stood "the large painting of Hussein comforting a distressed child . . . also unmarked by the air attack."

THOUGH THE GULF WAR IS LESS THAN A MONTH OLD, THE styles of CNN and Arnett have neatly meshed with the demands of satellite technology. It has changed TV coverage, even if the other networks have not yet recognized the new landscape. There was, of course, nothing wrong with the older networks' coverage. ABC, CBS, and NBC did excellent work in their expanded evening newscasts; but the networks' news, even at twice the length, came across as an outdated form, suitable perhaps for peacetime but not for a war that has crammed three years' worth of stories into three weeks. Television coverage of the gulf war belonged to CNN because it provides a continuous flow of serviceable wire copy—from the Pentagon, the White House, Riyadh, Amman, Tel Aviv, and Baghdad. Viewers have access to raw information: the live briefings, the lengthy interviews, and—yes—the censored dispatches and outright propaganda from all sides.

In a way that is only now beginning to be understood, CNN news empowers viewers. Everyone can be an editor, comparing and contrasting, making deductions from what's said and from the silences. The prototypical 35-year-old viewers are by now media-savvy: Three decades of exposure to advertising and photo opportunities makes it possible for them to spot events staged for the camera and milked for emotion.

The constant diet of fresh news also sustains political discourse, again in a way the handwringers have not yet fully grasped. The "great" debate about the Vietnam War actually didn't begin until almost five years after the commitment of U.S. troops; on CNN, the gulf fighting and the doubts—and the backdoor diplomatic maneuvering—commenced simultaneously. Everyone is trying to work through the implications of this new, sped-up soundtrack. "The technology we have today can't be disinvented," Ed Turner, vice-president of news gathering (no relation to CNN founder Ted Turner), said during yet another discussion of propaganda, this one on the *Donahue* show.

f it could?

CNN's overnight success has actually been ten years in the making. Turner's idea of a 24-hour television service modeled on all-news radio and using the new satellite technology for live transmissions was simple. The New York radio station WINS developed the basic news wheel back in the sixties by continuously repeating and updating stories—"You give us 22 minutes and we'll give you the world."

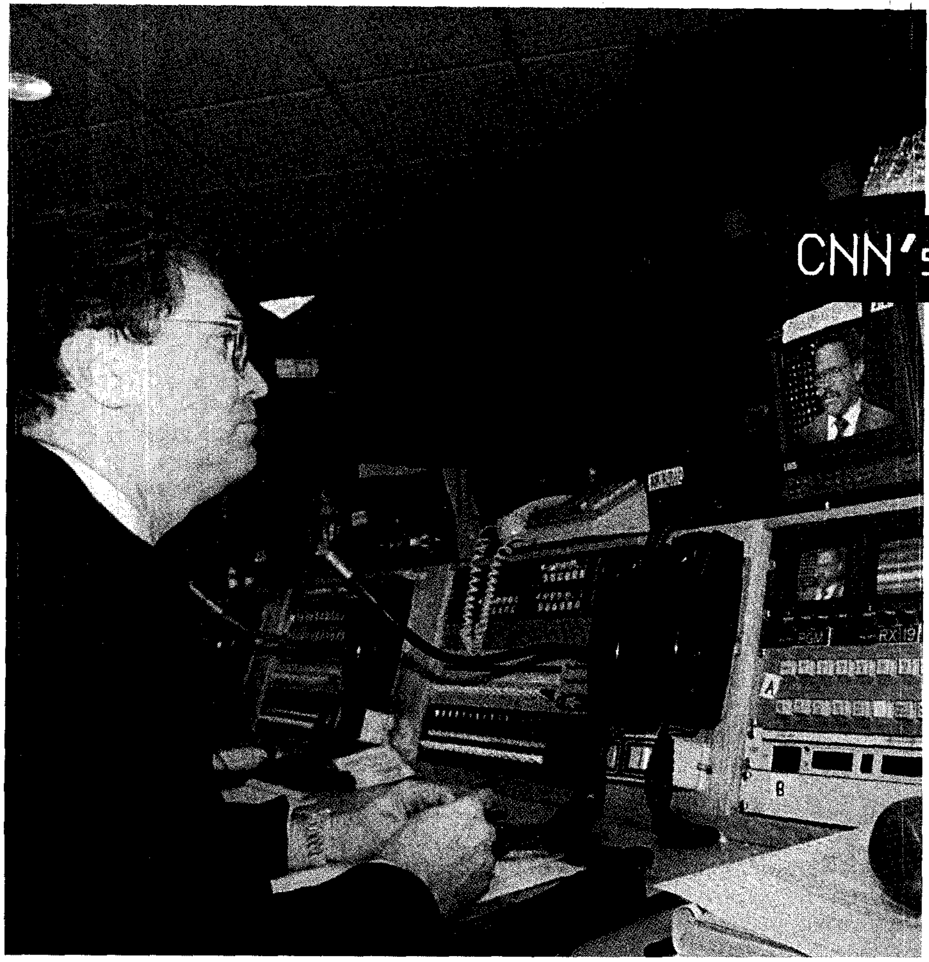
Ted Turner started thinking about a 24-hour news service in the late seventies. CNN began broadcasting in 1980. A year later, CBS News considered its own cable-news operation and commissioned a study of what it might cost. In 1982, ABC joined with the Westinghouse broadcast group to form the Satellite News Channels (SNC was deep-sixed within months). CBS News talked about acquiring CNN. Other broadcast groups blustered and postured about their own cable plans, promising to "take on" CNN. Hank Whittemore, in *CNN: The Inside Story,* his authorized account of the birth of the network, quotes J. Christopher Burns of the Washington Post Company: "The reason Ted Turner decided to go ahead with [all-news TV] in the form that he's doing may be that he doesn't understand the problem. . . . The cable industry doubts that Ted Turner knows his ass from a hole in the ground about news."

Today, the cable industry—the operators of the hardware systems around the country—has practically deified Turner (it also helped bail him out when he became financially overextended). On January 16, the first night of the gulf war, Turner's CNN collected the largest audience in cable history. Almost 11 million cable households watched—just 1.6 million households shy of the CBS audience (and the CNN figures do not include the dozens of network affiliates and independent stations that took CNN, or any of the watchers abroad). That night, Turner's ten-year-old news service achieved parity with broadcasters who had been in the news business for 60 years.

Turner, 52, still doesn't think of himself as a newshound. He had inherited his family's outdoor-billboard business and got into television broadcasting almost as an afterthought. But he is intensely competitive: After CBS tried to acquire CNN, he turned around and attempted a hostile takeover of CBS. His

**Ted Turner and his wife-to-be, Jane Fonda, step out.**

Photograph by Jim Ayres/Sygma.



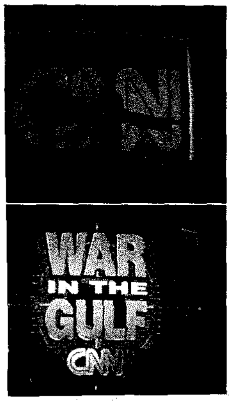
**CNN president Tom Johnson at the controls.**

## CNN's overnight suc

entrepreneurial spirit stirred memories of the founding fathers of broadcasting: Turner as a country-and-western version of Paley or Sarnoff. Like the pioneers before him, Turner had the good judgment to hire technically proficient associates. His lieutenants were knowledgeable in the newest technology of cable and satellites: Robert Wussler and Jim Kitchell, from the networks in New York; Burt Reinhardt and Reese Schonfeld of UPITN, a wire-service supplier of TV newsfilm; and Ted Kavanau, of Channel 5 in New York, who was credited with taking the idea of the all-news wheel and applying it to TV.

VIEWERS WHO'VE FOLLOWED CNN SINCE THE BEGINNING OF the war are struck—and often surprised—by the professionalism of the whole operation: cues executed right on the button, live remotes switched smoothly, anchors handling the English language respectfully, correspondents who deliver their reports directly and without spin. "We have ten years of practice, 24 hours a day," says John Baker, vice-president of operations and an original member of the CNN team. "Whether or not we were any good in the early days, we were on the air; we were doing live news."

When the gulf war began, Baker adds, "we handled the big story hour after hour, taking incoming materials from satellites—but that's what we do all the time."



The log of CNN's first broadcast day—Sunday, June 1, 1980—shows how little the basic idea of all-news TV has changed and how much the execution has improved. From Atlanta, anchorwoman Lois Hart promised, "The news continues from now on and forever." A little after 6 P.M. EST, Mary Alice Williams (now at NBC) came on with a story from New York about a late-night incident involving Yankee hero Reggie Jackson; three shots had been fired at Jackson, Williams reported. The slugs missed him and . . . the transmission died, leaving the anchors to explain that "we're having a little problem. . . ." Off camera, three producers argued about what story should come next. At 6:22, CNN switched live to its correspondent in Fort Wayne, Indiana, where President Jimmy Carter was visiting the hospital room of the wounded civil-rights leader Vernon Jordan. At the same time, stringer Jay Bushinsky was standing by in Jerusalem to deliver a live report via Intelsat. Unfortunately, CNN had only one AT&T line for the two satellite feeds; the anchors had to cut away from Carter for Bushinsky. Later, CNN went to Mike Boettcher on the Key West waterfront for a report on the Cuban "freedom flotilla." The cue for Boettcher came seven seconds late; viewers saw him, live and unprepared, microphone dangling, picking at his nose.

Sanford Socolow, then the executive producer of the *CBS Evening News* with Walter Cronkite, was watching the new competition. "I found myself thinking how bad this is," he says now. "They didn't know how to transition in and out of their live stories." Everyone laughed then, Socolow adds, "but no one's laughing now."

Later, Socolow—and Cronkite—watched the networks and the upstart head in seemingly opposite directions. ABC, CBS, and NBC went from control by their founding owners to that of new, bottom-line-minded proprietors. Strict cost controls were adopted; bureaus closed; news budgets cut from highs of up to $300 million a year in the mid- and late eighties to less than $250 million. Staffs were "restructured" through layoffs and early retirements.

CNN, on the other hand, could prorate its news-gathering costs over 24 hours and seven days a week: the news forever. Though this was its greatest economic advantage, other factors helped as well. Much of the CNN talent came from local stations; reporters, editors, and producers from these smaller markets were willing to work for considerably less than their counterparts at ABC, CBS, and NBC. Operations at the CNN Center in Atlanta were union-free, and management could field "one-man bands"—camera people who did the sound as well, reporter-producers who wrote and edited their own copy. Everything had a serviceable Kmart feel: The reporters looked like the men and women handling the phones at an AP bureau ("Jones here. Whaddyagot?"). When the gulf war started, CNN's crisp accounts surprised new viewers who thought of it as a poor cousin to the established networks.

While the staffs of ABC, CBS, and NBC were being "downsized" to levels of 1,000 to 1,200, CNN kept expanding. At last count, it claimed to have 1,700 people deployed around the world. CNN now says it has 24 news offices—9 in the U.S. and 15 overseas. Thinking globally, Ted Turner forbids his staff to refer to "foreign" news. At last count, ABC had 12 bureaus, CBS 7, and NBC 13.

The same pattern appeared in the Persian Gulf. According to figures compiled by Richard Tedesco of Cablevision, CNN had a

Photograph top, courtesy of CNN.

staff of 90 people in the region at the start of the war; ABC, CBS, and NBC were credited with about 40 each.

CNN, in the gulf and elsewhere, has always defined itself in relation to the older networks. Turner was drawn to a 24-hour all-news format in part because ABC, CBS, and NBC did their short-form newscasts so well. He was drawn to cable because the same networks had the best markets signed to contracts.

Even as CNN sought to distinguish itself from the networks by making the news the focus of its efforts, it wanted the credibility of those very organizations. "We tried desperately at first to look like the other guys in terms of content," John Baker says. "We couldn't afford to hire the Dan Rathers. But we made great efforts to do a lot of Washington, business, and international stories. We wanted to be journalistically good, to give you the idea that CNN was there morning, afternoon, and night. If you were concerned about something, then tune to CNN."

By the mid-eighties, CNN had the news credibility and the name recognition it craved, but there were still frustrations. Another veteran of the network remembers this middle passage at CNN: "We had prayed to the gods of journalism and won respectability—no more Chicken Noodle Network. But the mass audience had not responded to a news channel." CNN's ratings were still a fraction of the established networks'.

At the same time, CNN was still losing money—with an estimated $77 million in operating losses in its first five years, with the red ink for 1984 alone reaching $20 million. Around this time, John Baker wrote a prescient memo: "We have depended on the news to do our producing for us. When the news is dramatic and compelling, CNN is. When the news is not, CNN is not."

Then, two important things happened to propel CNN forward. An extraordinary *(Continued on page 38)*

has really been close to ten years in the making.

### BERNARD SHAW

# THE ANCHOR UNDER FIRE

"I WENT OVER TO INTERVIEW Saddam Hussein. I arrived in-country around the eleventh [of January]. They made it clear they couldn't schedule it for the fifteenth, since that was deadline day, and I said, 'What date looks most likely?' They said the sixteenth or seventeenth." Bernard Shaw is explaining why he was in the Al-Rashid Hotel in Baghdad on the evening of January 16 and became one of the first reporters to tell the world that America had gone to war.

That moment was a long way from his childhood on the South Side of Chicago, where his father, a housepainter, and his mother, who cleaned other people's houses, would flood his own home with the newspapers that he learned to love. "My ritual on Sunday morning was to walk to a place called the Green Door bookstore near the University of Chicago, which was the closest place I could find a Sunday New York *Times*. Edward R. Murrow was my hero. I used to watch all the Murrow and Cronkite programs and watch *Meet the Press* religiously."

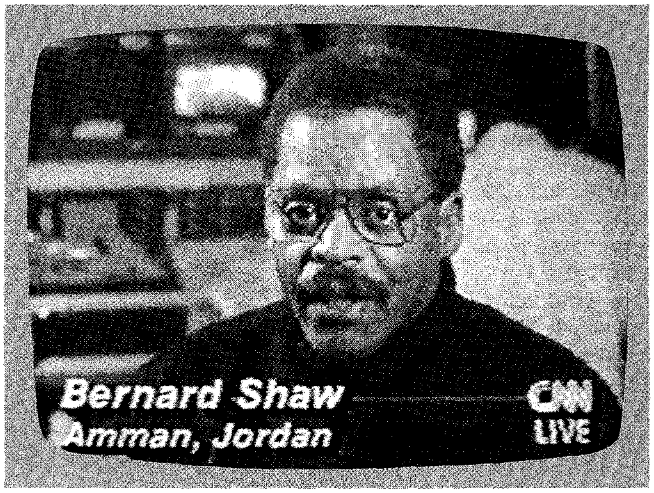
Shaw, 50, who speaks with the measured precision of a Cronkite or a Murrow, joined the Marines after graduating from high school and was stationed in Hawaii. While he was there, he read that Cronkite was on the islands. "I called his hotel room about 34 times and left messages to call Corporal Shaw. When he finally called me, he said, 'I can talk for a few minutes.' We talked for 45. He says I'm the most persistent guy he's ever met."

After leaving the Marines, he returned home and entered the University of Illinois. While he was still in college, he began working at WNUS, one of the country's first all-news radio stations. From there, he went to Westinghouse Broadcasting. He left the University of Illinois after three years when Westinghouse offered him a job in Washington. In 1969, when he was only 28 years old, he became Westinghouse's White House correspondent. In 1971, he left Westinghouse to become a CBS News correspondent, leaving there in 1977 to go to ABC News.

In 1979, there was a dustup at ABC News when Roone Arledge hired Carl Bernstein to be his Washington bureau chief. In the aftermath, George Watson, who had been running the bureau, left to help start CNN. Watson asked Shaw if he wanted to come on board as the new network's principal anchor. "I had been negotiating a new contract with ABC, but I was dissatisfied with the terms," Shaw says. "So I started talking to Ted Turner. The time period in which I was trying to decide, it seemed like agony to me. I'd only been married three years and our children were very small, and I couldn't selfishly take that gamble by myself; there were three other lives involved. It's no exaggeration; I walked around the dining room for two weeks, talking to myself, trying to decide. My wife, Linda, would wake up around one in the morning, come downstairs. So finally we just sat down at that dining-room table, and she said, 'Okay, you should take the job, because if you don't and CNN takes off, I won't be able to live with you.' "

When Shaw left for the Middle East on January 7, he and his wife didn't discuss the possible danger. "It was apparent to her," he says. "Keep in mind, she's gone through this before, when I was in Nicaragua and El Salvador. We just have a certain look that we exchange when I'm going off to someplace that's perilous." But once the Iraqis told Shaw that Saddam Hussein would not grant him an interview, he decided to leave. "I had a daughter and a wife and a son who wanted me back here," he says.

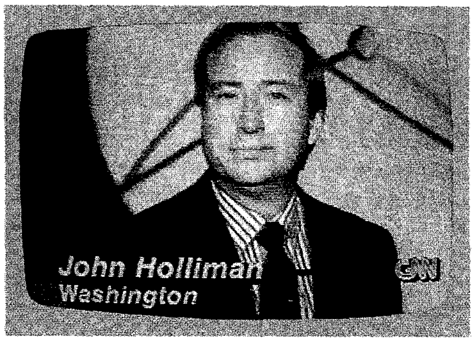
It is almost impossible to get Shaw to talk about his coup. "Anybody at CNN makes a mistake by gloating over our success," he says. "All of this is very temporal. This war is going to end. I don't think any journalist should get fixated on a success he or she has, because there are just too many talented people in this business."



Photograph by Donal Holway.

### JOHN HOLLIMAN

## OF GUNS AND BUTTER



AS SOON AS I REALIZED [the gulf crisis] was a hot one, I started asking them to let me go. I begged and pleaded. Finally, in November, my contract had expired and I was talking to Ed Turner. I said, 'Can we get this contract any better?' He said, 'Naw, hard times.' I said, 'By the way, I've been trying and trying to get into the gulf.' He said, 'Why didn't you tell me?' "

John Holliman, a garrulous country boy ("My wife just keeps saying, 'Stuff a sock in it' ") from Thomaston, Georgia, is talking about how he ended up in Baghdad the night that war broke out. "I arrived on November 19, came home on December 20 for Christmas, and then left the first week in January determined to stay until they kicked me out. I lied to my wife. I said, 'Honey, I guarantee I'll be home by the eighteenth of January.' "

Holliman, 42, began his journalism career at the age of thirteen. "I used to hang around outside the local radio station, because there was this beautiful woman who owned it. The only thing she would let me do at first was report Little League baseball scores. But by the time I graduated from high school, I was doing the news."

He graduated from the University of Georgia and worked at radio stations in Athens and Atlanta. By 1974, he had moved to Washington and persuaded AP Radio to hire him as its farm correspondent. "I said, 'Farms? Are you kidding? Everybody from Georgia knows about farms.' "

In 1979, CNN asked him to become the farm correspondent for the new network. "For six months, we had this garden outside the old CNN building in Atlanta. It was just the most miserable thing. They had me fly down to Atlanta every two weeks during the summer to walk around this garden with some expert. Then I'd go back to Washington, and every morning they'd point a camera out the window at those dying plants. It was a disaster." After the garden died, he became a general-assignment reporter.

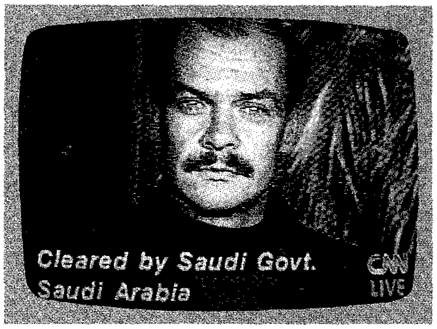
Holliman was sound asleep when the bombs began falling on Baghdad. "At 2:30, the air-raid siren went off. There were four anti-aircraft guns in the building across the street. I heard the siren, then I heard the *boom, boom, boom,* of the guns. Then a bomb came down, and it shook the bed. I ran across the hall to the work space. My main priority was to get the safe open. It was an electric safe, and it had $50,000 in it, which we would need. As soon as it opened, the lights did go off."

Holliman kept broadcasting with Shaw and Arnett until January 18, when they decided that everyone except Arnett should leave. "When Peter said, 'You have a wife,' I said, 'You win.' I've had a series of wives, and Dianne is my third and last one. I felt if I could get out at this point, I could save the marriage, no matter what hell I had put her through for two nights. So when I got home, I said, 'I told you I'd be home on the eighteenth.' And she said, 'Yes, you did.' "

### CHARLES JACO

## UP FROM THE OZARKS

OF COURSE, THE WORST moment was when I made a horse's ass of myself. But there was a compelling reason. We had just taken three Scuds over our heads. Then we took a very large plume of what turned out to be rocket exhaust. Everybody else popped a gas mask on. Unfortunately, I was the one who was on-camera and looked like an idiot."



Charles D. "C.D." Jaco is sitting in the ballroom of the Dhahran International Hotel, which has been transformed into a newsroom, talking by telephone about the most embarrassing moment he has had since the war began. "But it's like being thrown from a horse," he says. "You dust yourself off and get back on the horse again."

Jaco, 40, is a truck driver's son who grew up in Poplar Bluff, Missouri, a small Ozark town. He went to the University of Chicago and, after graduation, worked for three years as an electrician at a U.S. Steel mill to pay off "gigantic loans."

In 1976, he got a degree from Columbia Journalism School and became the news director of WXRT, a small FM station in Chicago. "There were two of us on the news staff," he says. "We decided we were not going to do bull-s--- rock-and-roll news. We knew we couldn't compete with the big boys around the clock, so we decided to do two fifteen-minute newscasts a day and give 'em something real. Inside of two years, we had won six awards."

In 1979, he got a job as a correspondent at the NBC Radio Network in New York. In 1988, the NBC Radio Network was sold to Westwood One. "The new owners and I agreed to disagree," Jaco says. "So my agent heard that CNN had an opening in Miami, and we decided to go for it."

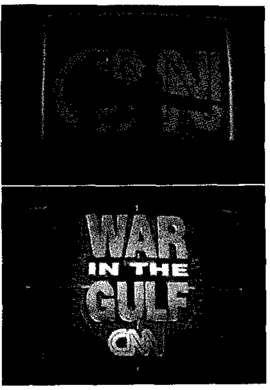
Jaco, who is recently divorced, arrived in the gulf on August 22. "The Miami bureaus of all the networks were the first domestic ones tapped, because their people had more overseas experience," he says. "I'd been in El Salvador and I covered the Panama invasion, where Noriega's thugs beat the hell out of me. That was more frightening than it has been here. I was in the gulf six weeks before being rotated out." When Jaco came back to Miami, he told everyone that he was going back to the gulf even if he had to pay his own way. "This is one show I'm not going to miss," he said.

"Before the war started, I was working a ten-, eleven-hour day, and the rest of the time I was working out in the hotel gym. The Army was conducting tests—they have physical requirements to let you in the troop pool—so I was getting myself in shape. But once the war broke out, I was putting in twenty-hour days. Then Christiane Amanpour came back from being with the troops, and we started doing shifts, so now I'm getting about six hours' sleep a day."

Is he happy to be there? "Oh, yeah," he says, "this is the story of a generation. The way I look at it, the last ten years were kind of spring training for CNN."

### WOLF BLITZER

# STALKING THE PENTAGON



Pentagon
CNN
LIVE

"So many people are asking me if Wolf Blitzer is my real name that I've started saying, 'No, it's Irving R. Levine.' "

Wolf Blitzer, who spent sixteen years working in relative obscurity as the Washington correspondent of the Jerusalem *Post,* is talking with bemusement about his newfound fame. Johnny Carson has done his Wolf Blitzer routine, as have Arsenio Hall and *Saturday Night Live.* And Jay Leno announced that the first gulf-war movie would be *Dances With Wolf Blitzer.*

Blitzer, 42, who was born in Buffalo, graduated from the State University of New York at Buffalo. He got a master's degree at the School of Advanced International Studies at Johns Hopkins, then decided to go to Israel to study for a Ph.D. "Before I left, a Johns Hopkins professor said, 'Do you want to be a foreign correspondent?' " he says. "He had heard about an opening at Reuters. They wanted people with language skills, and I had spent part of my junior year in college at Hebrew University and learned Hebrew. So I said, 'Sure.'

"I was blessed with some excellent journalists who very patiently trained me. Basically, I would write a story and they would humiliate me. Nowadays, you'll have a lawsuit if you do that. I did that for a year. Then I met some of the editors of the Jerusalem *Post.* They were impressed with the fact that I knew English and I had gone to Johns Hopkins. They asked me to be their Washington correspondent."

Almost as soon as CNN went on the air in 1980, Blitzer began making guest appearances as a Middle East expert. "Then the Jerusalem *Post* was sold," he says, "and there was a lot of upheaval. After the taping of a CNN show, a producer said, 'What are you going to do?' I said jokingly, 'If CNN offered me a job, I would take it.' He said, 'Are you serious?' When I saw that he was, I said, 'Yeah, I'm serious.' "

Blitzer was hired less than two weeks later. He started covering the Pentagon in early June, just two months before Iraq invaded Kuwait. That night, Blitzer learned about the clout that CNN has around the world. "About one o'clock in the morning, the anchor in Atlanta says, 'Well, Wolf, is the U.S. going to respond militarily?' I said, 'There's no word what the U.S. is going to do.' I said, 'Frankly, I'd be surprised if the U.S. responded militarily.' I came back to my office and the phone rang. It was a senior Pentagon official. 'Wolf, let me just tell you something,' he says. ' 'Cause I know you're new on the beat. You're standing there with the American flag behind you and people are watching you all over the world, and for many of these people, you are the Pentagon.' He said, 'We have not ruled out any response, including the military response.' Then he said, 'That's on background; you can use it.' "

### RICHARD BLYSTONE

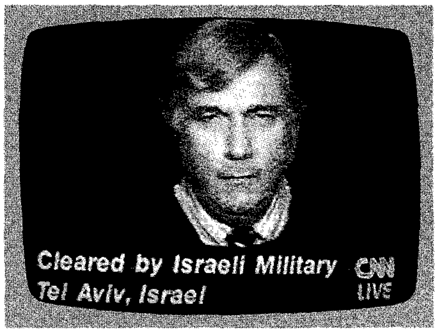
# A BIG MAN FOR A BIG STORY

"I'm what we call the night wrapper, sort of like the night stalker. I come on in the early evening and wait till morning to see if anything hits."

Dick Blystone is talking by telephone from a master control room in a Tel Aviv hotel ("The Israelis are very sensitive about our naming our location, since we give eyewitness reports of the direction of missiles"). Blystone, who is known around CNN as the best writer at the network, has already become well known for his wry commentary on the war. When he appeared on *Larry King Live,* King asked him if he wasn't afraid to stand on a rooftop during missile attacks. "It's a big world, Larry," he said, "and a small missile."

Blystone, 54, whose round, rumpled look makes him stand out even among the less-than-starched CNN crowd, was born and raised in Elmira, New York. He graduated from Amherst College, then joined the Navy, hoping to become a navigator on an F-4 fighter. ("I wouldn't want to emphasize it too much, but I thought it was pretty cool to go twice the speed of sound.") Instead, he spent four years patrolling the North Atlantic as a navigator in a P2V patrol. When he was released from the Navy, he "caught a plane from Iceland to Copenhagen, bumped into the editor of something called the *Scandinavian Times,*" and went to work there.

In 1965, he got a job with the Associated Press in Atlanta. After he'd been at the AP several years, he was asked if he wanted to go to Vietnam. He said yes. He spent two years there, then two years in Bangkok. At the end of that tour, the AP sent him to London. By then he had married and had three children and began doing free-lance work for *Newsweek,* the *International Herald-Tribune,* and AP Radio "to make ends meet." In 1979, Ed Turner heard one of his radio reports and asked him to do an audition for CNN. "I kept holding them up for more money until they offered what I was making between my salary and free-lance income," he says, "and finally I said, 'I'll do it.' "



Blystone was in Baghdad for more than a month before the war began. Shortly before January 16, he had to leave to cover the American evacuation. "I was eating my guts out not to have been there," he says. "It is something I will always regret." After flying to Frankfurt, he returned to cover the lead-up to the war from Jerusalem. When the first Scuds started coming in over Israel, he moved to Tel Aviv to report on the attacks. For the first four days of the war, he got a total of seven hours' sleep.

Blystone has little patience with those who would overplay the danger they are facing. "I'm not going to be a clown doing live shots with a gas mask on," he says. "I'm not a damn fool, but I've made my own decision about this gas-mask charade. I have one. I suppose if I experienced a hit very close by, I'd put it on. But I can't work encumbered by a suit and a gas mask. The chances of being directly hit are relatively small, and the importance of covering the story is very big."

### CHARLES BIERBAUER

## WHITE HOUSE TO OUR HOUSE

Charles Bierbauer
CNN
Sr. White House Correspondent
LIVE

IN 1981, YOU'D SAY, 'THIS IS Charles Bierbauer from CNN,' and there would be dead air on the end of the phone. Then you'd say, 'CNN, Cable News Network,' and there'd be more dead air. Finally you'd say, 'Ted Turner's network,' and they'd say, 'Ooohhh.' "

Charles Bierbauer, 48, the senior White House correspondent and one of the more polished of the network's reporting team, is talking about his early days at CNN. "In a city where there was no cable until about 1985," he says, "it was hard to get even junior officials to return calls. So now when you call senior officials and they say, 'I don't know any more than what CNN is reporting,' it's very satisfying."

Bierbauer began working in broadcasting at his hometown radio station in Allentown, Pennsylvania. He graduated from Penn State University with majors in journalism and Russian. Then he applied for a fellowship from the Overseas Press Club, which allowed him to spend a year in Yugoslavia studying the Yugoslav press. "It was 1968, and while I was there, Czechoslovakia exploded, and I stayed on. I was working for Westinghouse Radio, CBS Radio. I even did UPI Radio. They had a stringer there who didn't speak good English, so I'd do reports for him under another name. That's what you do when you're 25 and you need the money.

"Then Group W Westinghouse, which had a very respected radio operation, hired me and moved me to Vienna, then to Bonn, then to London. In 1976, they folded their foreign-news operation and gave me a job in television at KYW–TV in Philadelphia. But I soon got tired of doing fires in North Philly and murders in South Philly on alternate nights, and I heard that ABC was looking for someone to go to Moscow."

He spent more than three years with ABC in Moscow and Bonn before deciding he wanted to go home, to Washington. "ABC and I were not making any progress," he says. "CNN had been on the air for a few months. I thought it was worth a try. It turned out to be one of those fortuitous turns."

While still in Bonn, he met Susanne Schafer, who is now the Pentagon correspondent for the Associated Press. They were married in 1983. Their first child, Andrew, was born last September. (Bierbauer has three children from a previous marriage.) She returned to work at the Pentagon two days before the war began. "You make your lives fit," he says when asked how they manage it. "We have a nanny and we work different shifts. She goes in around eight in the morning and gets home around eight at night. I go in around one in the afternoon and work through the ten o'clock show. So I spend the morning with the baby, then I go to cover a war."

Bierbauer says the thing that worries him the most about the network's success is the way in which the White House will try to take advantage of it. "We've been told by people at the White House that if they want to get a message out [to the world], they know they can get it out through us. But if you were around during the early days when you'd walk into a press conference and the people from the other networks would all say, 'Here comes the Chicken Noodle News,' the success is very gratifying. Especially if you put up with all the years of snickers and disdain."

(Continued from page 35)

run of dramatic and compelling news began, from Gorbachev's rise through the crackdown in Tiananmen Square to the dissolution of the Communist bloc in Eastern Europe.

During this period, CNN began its heady expansion into international markets. "For that concept," says Stuart Loory, an early CNN hire, "all credit goes to Ted Turner." Turner had cultivated his good-old-boy reputation: Southerner, carouser, anti-Communist, patriot. Once, in the early CNN days, he went to Cuba and met Fidel Castro, and they went hunting together. As Turner told the story, he fantasized about shooting *El Jefe*—to strike a blow for the United States.

When the news is hot, so is CNN. When it's not, CN

But underneath the redneck image was a shrewd, market-oriented businessman. Turner realized that Castro's Cuba and every other country around the world, socialist or capitalist, represented an opportunity for CNN. The network had already achieved near–100 percent penetration of cable systems in the U.S. but still could not match the audiences of the older networks. In the U.S., as one of Turner's associates explains, "we can grow only as fast as new cable systems grow, and almost two thirds of the country is already wired. Abroad, there were markets no American television operation was trying to reach."

The first expansion came in Japan and Western Europe—industrial societies, in the process of cabling, with relatively large English-speaking populations and strong ties to America. Canada and Australia logically were also early markets.

CNN International now broadcasts a 24-hour news feed to Western Europe. In the past two years, CNN has made licensing arrangements with the Soviet Union, former Eastern-bloc countries, and most of Latin America. It works with the Moscow-based Intersputnik consortium and Arabsat, the satellite of the 22-member Arab State Broadcasting Union. The CNN signal reaches everywhere except the North and South Poles and western Siberia, says Ed Turner, "and we're working on that."

As in any good business deal, both sides benefit. "They get our product and we get their product," a CNN executive says. Ted Turner gets and supplies news programming that burnishes CNN's image as the "world's most important network." On Sundays, for example, CNN offers *CNN World Report,* billed as television's "first and only global newscast." Producers in more than 100 countries contribute pieces that go on as is, unedited by CNN. "I send you a fact sheet; you start when you want and quit when you want," says Loory. "There's no exclusivity." From Afghanistan, *CNN World Report* takes the TV materials of both the pro-Soviet government and the guerrillas.

Just this sort of meta-political service function led to the CNN triumphs in the Persian Gulf over the past few weeks. The Iraqi government does not have an exchange agreement with CNN. But neighboring Jordan does, and it was no great feat for the Iraqi ministry of information to point a satellite downlink dish at Arabsat and pirate the unscrambled CNN signal.

THE IRAQIS, BY ALL ACCOUNTS, SAW THE CNN SIGNAL AS A two-way street. They knew that CNN reached not only the Jordanian satellite dishes next door but systems everywhere else. Every major broadcast organization sought Iraqi permission to set up secure phone lines and deploy portable satellites (so-called flyaway dishes) in Baghdad in the months leading up to the outbreak of the war. Everybody understood the same set of technological factors; everybody knew the big story was unfolding. ABC, CBS, and NBC may or may not have been as persistent as CNN; they may or may not have used insinuating arguments with the Iraqis—you need to get your side of the story out; you can speak to your fellow Muslims and peace-loving groups; etc., etc., etc. But the other networks and the print organizations were at a clear disadvantage from the start: They are not as well known in Baghdad as CNN. They are not "the global network."

This new journalistic standing represents Ted Turner's true achievement, much more resonant than his (still modest) business success with CNN. CNN makes money now; it reported $134 million in operating profits for 1989, but Ted Turner lives a highly leveraged existence today. He had to give seven seats (out of fifteen) on the board of the Turner Broadcasting System to the cable-hardware operators. Time Warner also owns a significant equity stake in TBS. Turner has changed costumes a couple of times—from patriot to environmental warden to radical chief of the global village and Jane Fonda's fiancé. Some of these were dictated perhaps as much by marketing considerations as by political belief. Turner became a good friend of the Soviets', for example, at about the same time he wanted to stage the U.S.-USSR Goodwill Games—a made-for-TV event. His Atlanta superstation couldn't bid against the networks for the "product" of the Olympic Games because the costs were too high for him.

ems to suffer.

Through all the shifts in Turner the man, CNN the service remained straight and nonideological: an electronic news agency as uninflected as the Associated Press or Reuters. In CNN's earliest days, Turner's critics looked for a rightward slant to CNN, just as some analysts today scan CNN for handmaiden-of-Saddam materials. The closest the old critics could come to "bias" was geographical: When the networks did one of their perennials on the future of the American farmer, they usually visited a (white) farm family in Iowa. When CNN did its vanishing-American-farm pieces, the subject was likely to be a (black) peanut grower in Georgia. Admittedly, it's been a journalistic learning experience for Turner. Veterans of the early days remember the Turner memo asking the staff for "dirt about the networks" and the time Turner delivered an on-air editorial in favor of censorship after seeing a movie he didn't like.

CNN would be committing journalistic suicide if it toed a party line in its coverage in the Middle East or anywhere else. CNN's strength is in its format of the "news from everywhere." At a symposium on global communications at Stanford last year, former Secretary of State George Shultz described how the watch officer in the State Department's operations center had a TV set over his desk tuned to CNN in times of crisis. No surprise there; what did catch Shultz's eye was the watch officers' desks in the foreign ministries of the countries he visited in his official travels: They, too, had their sets tuned to CNN.

The dilemma first posed by John Baker remains: When the news is hot, so is CNN. When it's not, CNN's not either. Entering its second decade, the network has a new president, Tom Johnson, a skilled, driven, and well-connected executive. He worked in the White House for Lyndon Johnson and most recently was vice-chairman of the Times Mirror Company. As long as the news is hot, Johnson doesn't have to worry about CNN's standing. CNN people credit Johnson for much of the network's successes in the Persian Gulf; from the beginning, he pushed to get CNN in place.

Now CNN is talking about the need to provide "analysis and interpretation" of Persian Gulf events—without, of course, "neglecting our hard-news report." Johnson has recruited Bill Moyers, his old friend from White House days, to do some occasional special programs. Two Saturdays ago, Moyers enlisted Walter Cronkite and Henry Kissinger, among other graybeards, to ponder the role of the press in the gulf war. The talk was eminently "thoughtful."

Not until the news wheel started turning again, and Charles Jaco appeared from Saudi Arabia and Wolf Blitzer came on from the Pentagon, did a viewer remember it was CNN and not CBS or PBS. ▬

**Satellite dishes atop the CNN headquarters in Atlanta.**

Photograph by Patrick Forestier/Sygma.

# BLUE HEAVEN

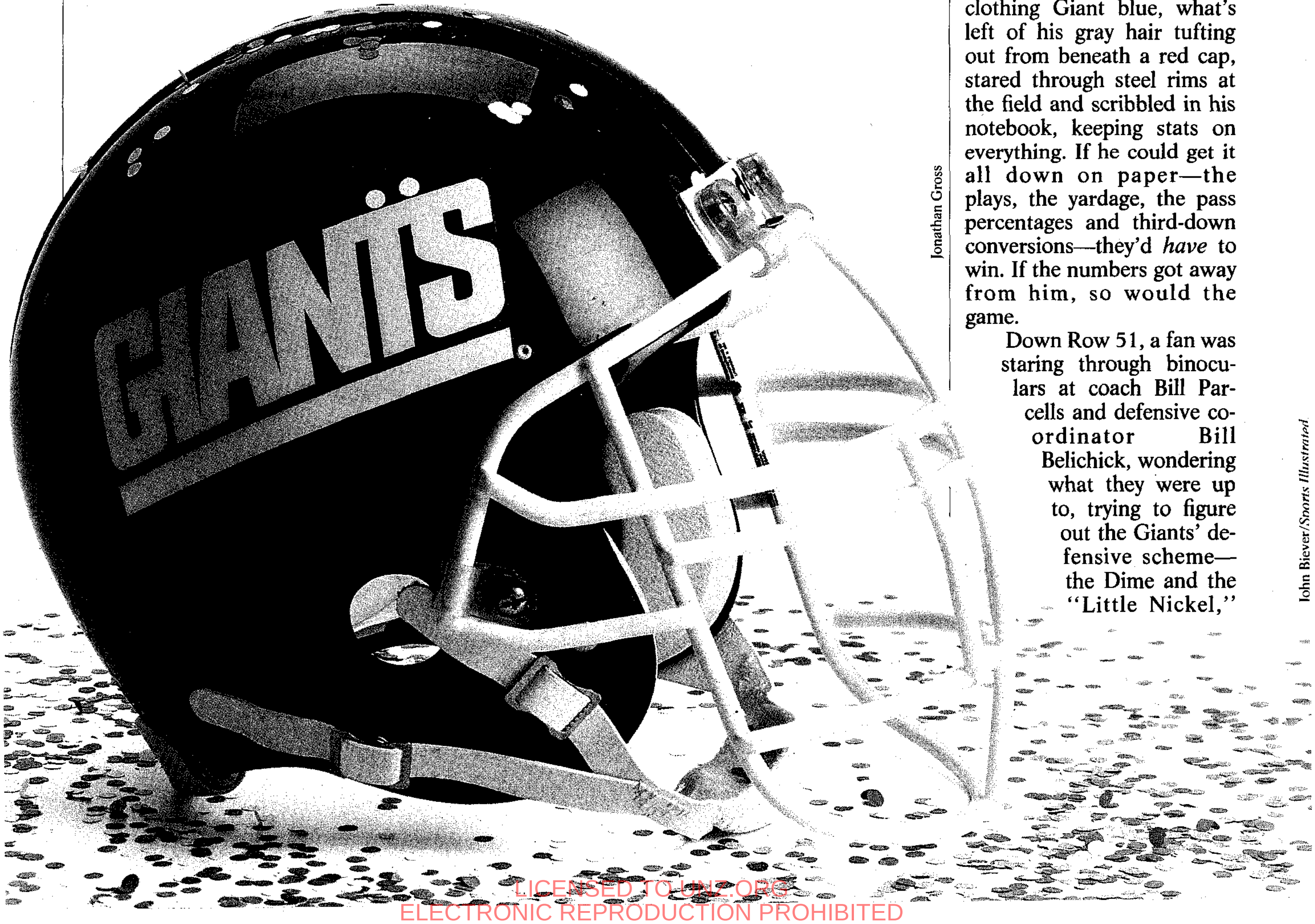
## CELESTIAL IN THE CRUNCH, THE GIANTS WIN A SECOND SUPER BOWL

BY ERIC POOLEY

THEY WERE DEEP INside the game, these Giant fans high above the 30-yard line in Section L on their team's side of the field, two thirds of the way up the graceful slope of Tampa Stadium but submerged body and soul in a great fourth quarter. Everything that was not football—everything, even the war—was forgotten now, not because this was the Super Bowl but because it was a superb game, plain and simple, and these fans had work to do. They had to help the Giants—down by two with thirteen minutes to go—conjure another dose of much-needed magic. The Bills' quarterback, Jim Kelly, had connected on three straight passes; Thurman Thomas, their miraculous back, had just run up the middle for 31 yards and the touchdown that made it 19–17, Buffalo.

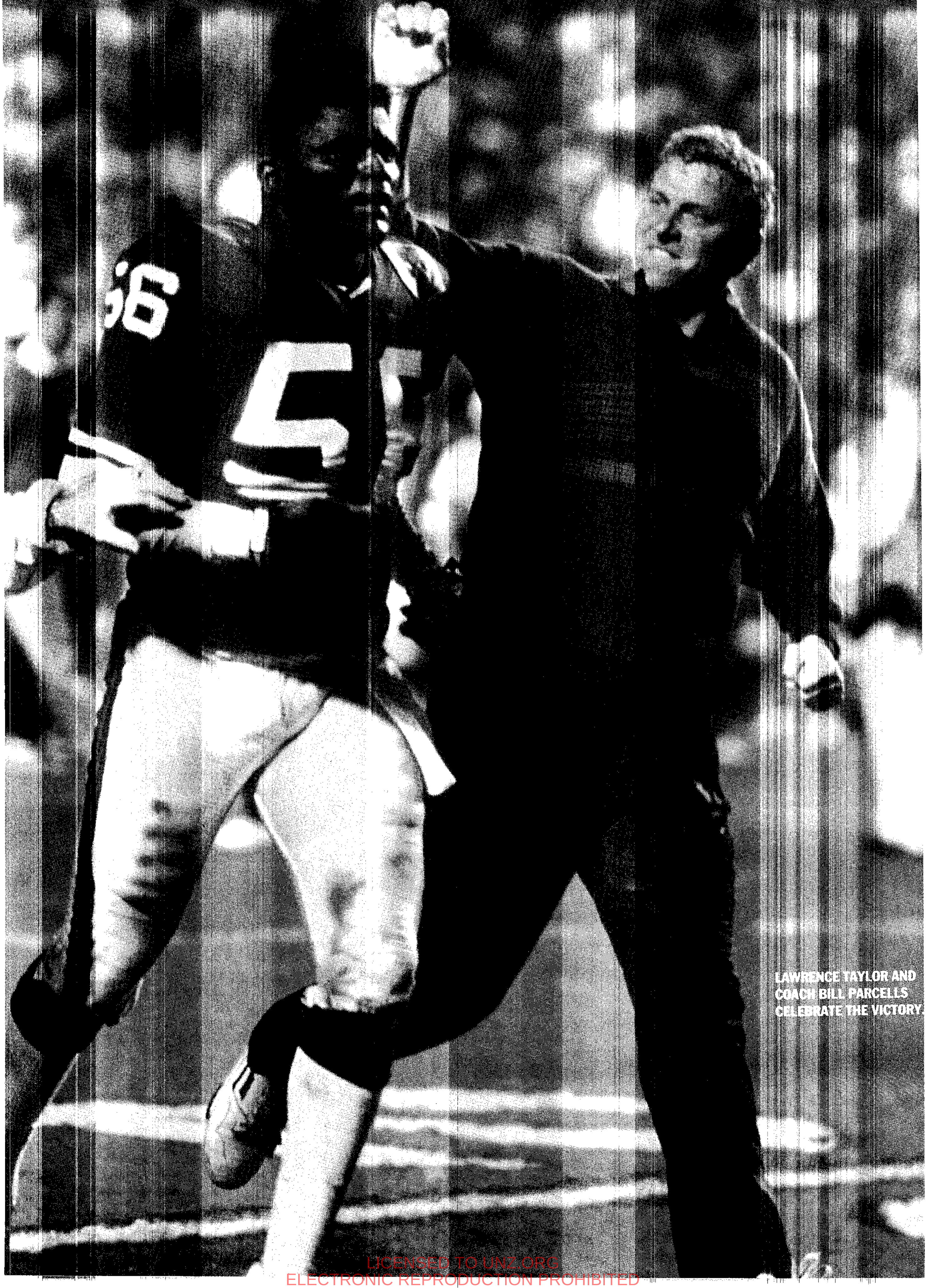
Irwin Solomon, 66, Manhattan salesman and season-ticket holder since 1955, his clothing Giant blue, what's left of his gray hair tufting out from beneath a red cap, stared through steel rims at the field and scribbled in his notebook, keeping stats on everything. If he could get it all down on paper—the plays, the yardage, the pass percentages and third-down conversions—they'd *have* to win. If the numbers got away from him, so would the game.

Down Row 51, a fan was staring through binoculars at coach Bill Parcells and defensive coordinator Bill Belichick, wondering what they were up to, trying to figure out the Giants' defensive scheme—the Dime and the "Little Nickel,"

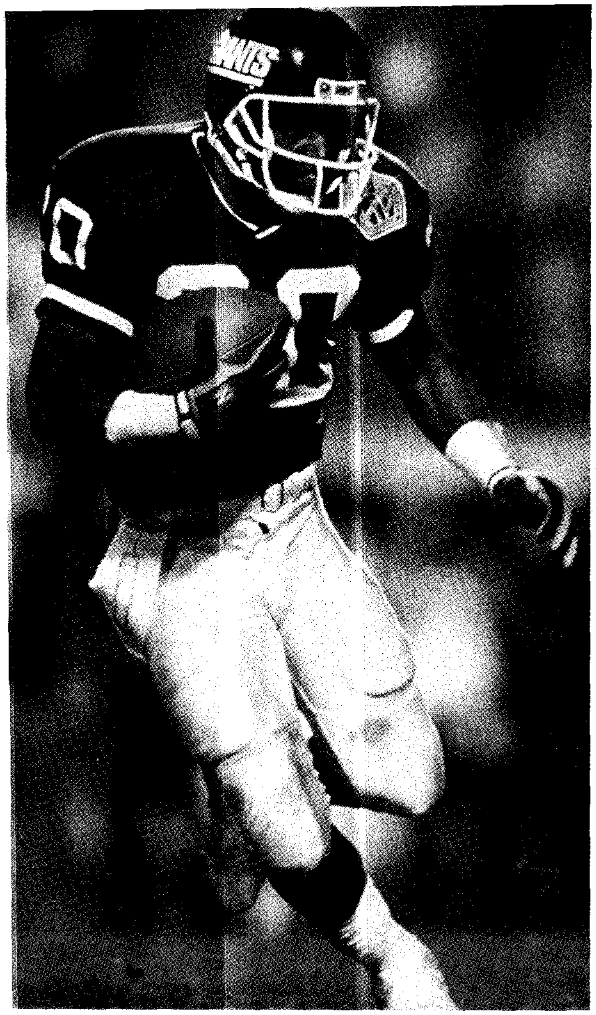


Jonathan Gross

John Biever/*Sports Illustrated*



LAWRENCE TAYLOR AND COACH BILL PARCELLS CELEBRATE THE VICTORY.



**DAVE MEGGETT LOOKS FOR AN OPENING.**

designed to beat the Buffalo Bills' no-huddle offense by bending but not breaking. With just two down linemen (plus Lawrence Taylor or Pepper Johnson as a de facto defensive end), the schemes sacrificed pass rush and run defense in order to fill the field with linebackers and five or six big, fast defensive backs who could clamp down on Thomas and hammer great receivers like Andre Reed, punishing them for each play they dared make, slowly strangling their passing game.

That was the way it was supposed to work. But the Bills had needed just four plays and 87 seconds to cross the Giants' goal line, and now the Giants needed another one of their glacial drives—endless and inexorable, built around the complementary styles of two wildly different runners: Ottis Anderson, the splendid old stallion, bulling straight ahead or hunting and pecking for the hole—searching from left guard to right tackle before galloping through. Then Dave Meggett, half as big and twice as quick, thrashing the edges of the Bills' defense, squirting past and over and into men, ruining the rhythm of tacklers used to lunging for Anderson, taking a terrible beating but picking up yards.

## BLUE HEAVEN

Those runs were set up by play-action passes and bootlegs by Jeff Hostetler, the sweetest story of this Super Bowl, who proved that a backup—at least *this* backup—could put down his clipboard and pick up the ball and lead his team to the Super Bowl, and then keep right on leading, even after he'd been rushed and rattled and smashed on play after play: He seemed to get stronger and better with each devastating blow he took.

He'd been erratic, but he made the money plays, hitting wide receiver Stephen Baker for a touchdown on third-and-ten at the end of the first half, making clutch third-down completions to Meggett and wideout Mark Ingram on the nine-and-a-half-minute touchdown drive that opened the third quarter and put the Giants ahead, at least for a while. Ingram's catch-and-run, especially, had been breathtaking: grabbing the ball five yards short of the first down, breaking two tackles and spinning away from a third, hopping on one foot past the first-down marker while a Bills defender mauled his other leg.

Irwin Solomon rang his cowbell: magic. And now the Giants needed some more. They had the ball, third-and-seven at their own 26, and the Buffalo fans were making Tampa Stadium sound like Niagara Falls. The Giant offensive linemen couldn't hear Hostetler, back in the shotgun, call the signals. Helmets were turning up and down the Giant line; the 25-second clock was ticking down. Up in the stands, Irwin Solomon held his breath and covered his ears, and down on the field center Bart Oates took over for Hostetler, calling signals for his quarterback, snapping the ball back with a second left on the play clock. Hostetler zipped the ball to Mark Bavaro on a down-and-out good for seventeen yards and a first down at the New York 43. Irwin Solomon exhaled; he could feel it building. Anderson cut outside for a nice gain, and soon Hostetler hit Bavaro again, over the middle—and then he hit Ingram, and the Giants were at the Buffalo fourteen. Section L could taste the win.

The big video screens atop the stadium came alive: Another Giant team was driving down another football field—during Super Bowl XXI, after the 1986 season. There was Bavaro, younger and with knees intact, and quarterback Phil Simms, pumping his fist on the finest day of his career, and there was Phil McConkey, the scrappy, hot-dog wideout, running the length of the sideline, whipping a white towel at the stands, inciting riot. Throughout Tampa Stadium, the Giant fans watched the screen and remembered that bit of magic and let McConkey whip them up again—not because of nostalgia but because they wanted some of that stuff right now.

And here in Section L, sitting among these fans, was Phil McConkey—out of football for two years now, looking very human in a button-down shirt with a thin blue stripe, another fan deep in the game.

"Hey, Phil!"

McConkey turned and smiled.

"Do it again, Phil! Wave the towel!" Almost sheepishly, McConkey raised his fist and whipped it in the air. It was all the fans needed.

"Woooooooo!"

"Going in for the touchdown! Just like last time!"

BUT THIS WASN'T LAST TIME: IT WAS better—because it was closer, harder-fought, with less talent against much stronger opponents. The Giants of 1986 steamrolled the league, stampeded the play-offs—49–3 over the 49ers, 17–0 over the Redskins—and won the 1987 Super Bowl in a romp over Denver, 39–20; these Giants of 1990 and 1991 were playing their hearts out every minute and coming out just barely on top. After McConkey reprised his towel routine in Section L, the Giants drove to the Buffalo three. Then linebacker Cornelius Bennett batted down a Hostetler pass—he almost hung on to it, which could have won the game for Buffalo—and the Giants settled for a Matt Bahr field goal and a one-point lead. Section L went wild and wondered if the Giants could hold a one-point lead for seven minutes against the best offense in football.

When they did it—giving up way too much ground, praying while Bills kicker Scott Norwood missed his last-gasp field-goal attempt and screaming for joy as Taylor and Parcells, the heart and mind of this team, ran off the field arm in arm—the fans had their second gut-wrenching championship win in eight days. In San Francisco, our man Bahr makes the field goal with nothing on the clock, and the Giants take the NFC trophy home. In Tampa, their man Norwood misses

John McDonough/*Sports Illustrated*

Photograph top, by John Biever/*Sports Illustrated*.

with four seconds left, and the Giants take the Lombardi trophy home. By this time, though, many Giant fans were so exhausted and happy with their team's overachievement that the outcome seemed less important than the struggle. Don't tell Parcells, but either of these magnificent games could have gone the other way and it still would have been a proud year. But the games went the Giants' way—in a stirring end to the most topsy-turvy season most fans can remember.

Victory was so much sweeter because defeat was so close by. “This one feels better than last time,” says Irwin Solomon, who rang his cowbell all the way out of the stadium. “In '86, we wiped everybody out—stomped 'em. This time, we stomped and got stomped, but we were the guys standing at the end. Talk about storybook seasons.”

This one would be rejected by the *Boys' Life* fiction department—too trite for ten-year-olds. Too much early success, too many late-season setbacks, mountains of adversity and underdog comebacks, all the great and abiding sports clichés made real, there to savor for keeps. Fill in the details: An old-fashioned, grind-it-out team, with a stodgy offense and a brutal defense, wins its first ten, and the players start dreaming of an undefeated season—then get the Astroturf pulled out from under their cleats. They've lost to injury their best run blocker, tackle Jumbo Elliott, and one of their rogue linebackers, Carl Banks—and in Philadelphia, they lose their first game and look bad doing it. Then they play the high-powered 49ers in San Francisco, in a game awash with Super Bowl hype, and shut down the Team of the Eighties and Joe Montana, the best quarterback of all time—but lose anyway, seven to three. They squeak out a win against Minnesota, get Banks and Elliott back, but lose their star quarterback, Simms, in a loss to Buffalo, another high-powered team and the pride of the AFC, the alleged Team of the Nineties.

Bring on a lanky backup quarterback, and have him eke out a couple of wins as he gets his feet wet. Have the whole world tell him he can't possibly take this team all the way. Then watch him do it. In his first play-off game, against a flawed Chicago team, he's playing fantasy football—scrambling, passing, scoring, leading the Giants to an easy victory but losing his best young running back, Rodney Hampton, to a broken leg. The subplots are piling on: The Giants' running attack now must rely on Anderson, the old horse, as its primary ballcarrier.

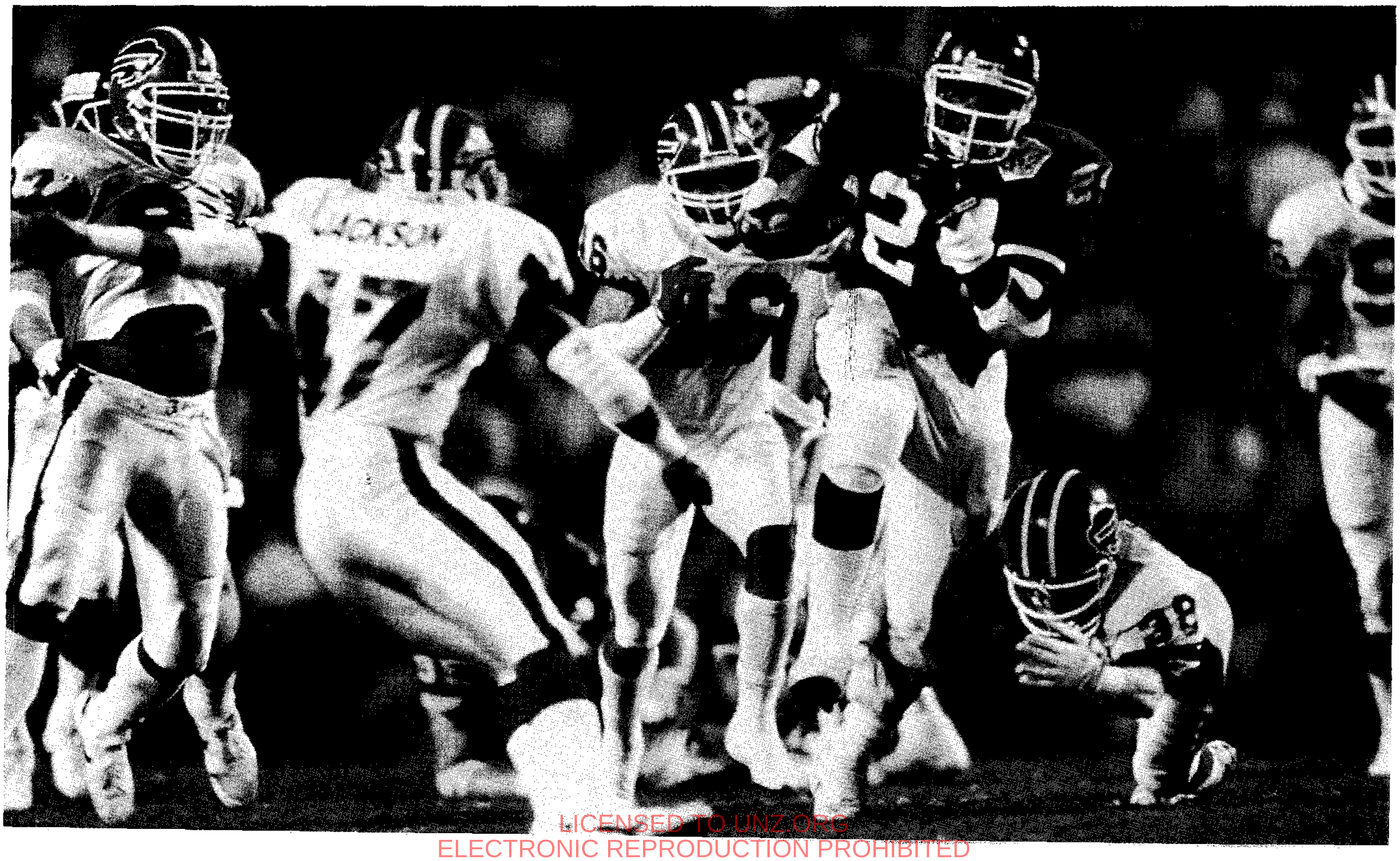
This patchwork crew heads back to San Francisco to play the 49ers, the team that won it by a hair last time around, the team everyone's picking to go to its third straight Super Bowl. But the defense steals the ball and the game, and the new quarterback wins again—taking a helmet smash to the knee from ex-Giant Jim Burt (whose love-hate relationship with his old team is reaching operatic proportions) and returning despite the pain to scramble and pass and get the team in place for the winning field goal with nothing on the clock. Which sets up the big game—against the Bills, the favorites by seven points. As the game approaches, one Bill lets it be known that he is having his finger measured for a Super Bowl ring.

“WE HEARD THAT LAST NIGHT,” Pepper Johnson was saying after the game, “and we were eatin' it up.”

Sweat running down his face and dripping off the little rat's tail that dangles from the back of his head, Johnson was standing at a podium in the press holding pen beneath Tampa Stadium. Other Giants—Hostetler, Meggett, Ingram, Elliott, men who hadn't been part of the last Super Bowl—were standing at other podiums, beaming and basking. Parcells and MVP Ottis Anderson were in the next room, on bigger stages, with more cameras trained on them. In all, 2,000 reporters and photographers and cameramen were milling around; the Bills sat at tables down at the other end, talking qui-

“WE KNEW IT WASN'T GOING TO BE A BLOWOUT,” SAID PEPPER JOHNSON. “THE OBJECT WAS TO GET BUFFALO TO FIGHT US.”

**SUPER BOWL MVP OTTIS ANDERSON, THE GIANTS' GRAND OLD MAN, POWERS UPFIELD.**



etly. There was no quiet talk for Pepper.

"We shook up the *worrrld*! Like Muhammad Ali, we shook up the world. Nobody had thought we could do it. But I got two Super Bowl rings in five years."

Last time, Johnson was a rookie linebacker, dancing at midfield after the win. This time, he was an All-Pro team leader with a welter of responsibilities—covering underneath the zone, rushing the passer, stuffing the run, spying on Thurman Thomas, head-butting Parcells. He hadn't dominated, but he had won. And though he wasn't too interested in aesthetic comparisons between championship years—a ring's a ring, after all—he indulged a reporter's question.

"Only thing about '86," he said, "we went into it with no doubt about it—we were going to win the ball game." This time, there were doubts. "We had a few games down the stretch that were tight. We knew it was going to be low scoring and that it wasn't going to be a blowout. Now it was like the object of the game was to get Buffalo to *fight* us. They hadn't been in a serious fight, especially the two play-off games. They had an easy trip. We wanted to see how they were going to face the challenge of a dogfight."

Buffalo rose to the challenge, fought the dogfight, and when it was about to end, Johnson was kneeling on the sidelines looking at his wristband, where he'd written JUST A PRAYER in Magic Marker. Kneeling with Mark Collins, Myron Guyton, and a few other defenders, just like in San Francisco, praying this time for a miss. "That's all we asked for, just a prayer," he said. A little farther up the sideline, Jeff Hostetler neither prayed nor shut his eyes. Instead, he went to one knee and turned his gaze to the crowd.

"I was just looking at all the stands and just saying, 'Hey, look at this.' I was just really capturing the moment."

He was still capturing it now, after the game, as waves of reporters tried to capture him. At a podium, sweaty and tired and extremely sore in an L.A. Gear T-shirt—the gear endorsed by the quarterback he beat in San Francisco—he sucked on a jug of Gatorade Light and answered question after question in a low, down-to-earth voice, a backup no more. "When we were 10 and 0, everybody was on the bandwagon," he said. "We lost a couple games and everybody jumped off." One of the reasons for those defections, he knows, was Hostetler himself. "Everybody was saying it couldn't be done and it wouldn't be done and it's never been done—and now it is done."

BLUE
HEAVEN
GIANTS

IN THE WEEK SINCE THE GIANTS DID IT, the Super Bowl win has been dissected, displayed, analyzed by the spectroscopes in the sports sections: Masterly coaching and preparation, the Little Nickel, a ground attack that shortened the game, the complete absence of turnovers (none in the play-offs; just fourteen all year), and a dozen other factors have been pointed to, and all played a role. But what won this game was people—Giant people the fans have come to know and care about, people who waited for their chances, grabbed them, wouldn't let them go.

Hostetler, waiting seven years for this, then giving it everything. Everson Walls, resurrected from Dallas, burned in San Francisco, making good in the Super Bowl by calling the no-huddle-defense audibles to counter Buffalo's no-huddle offense—then saving the game by taking down Thurman Thomas on the final drive when Thomas broke through the Giants' defense and Walls alone stood between the runner and the goal line. Myron Guyton, who had his nose broken by a Thurman Thomas forearm in the first quarter, cleaned off the blood and came back to hit Andre Reed so hard while breaking up a second-quarter pass that Reed, who'd caught six before that play, caught only two more, for ten yards, the rest of the game and dropped a couple of easy ones. Johnson and Banks, who bruised anything that moved across the middle. Perry Williams, who smashed into receiver Al Edwards to break up a crucial third-down pass in the fourth quarter, forcing a Bills punt. The entire secondary, in fact, played a tremendous game, helped by a pass rush that got stronger as the night wore on and by a Giant offense that kept Jim Kelly off the field for all but seven and a half minutes of the second half. The Bills succeeded on just one of eight third-down attempts. Their net passing yards by quarter looked like this: 105, 50, 32, 18. Credit Belichick's Little Nickel; credit the people who made it work.

Credit Jumbo Elliott, hobbled by a cracked leg all year but ready for titanic play-off battles with Chicago's Richard Dent, San Francisco's Kevin Fagan, and Buffalo's Bruce Smith, who got just three tackles and a sack. Center Bart Oates, wrestling sumo nose tackles, calling the blocking audibles, passing his bar exam, reaching the Pro Bowl, thinking about retirement. Kicker Matt Bahr, affable, well read, cast off by Cleveland and picked up by the Giants after an injury to kicker Raul Allegre. A guy who kept saying he was "just glad to be along for the ride," he was just being modest. Bahr wants to be thought of as a *player*, not a kicker—a miniature linebacker, perhaps—and he won that right by making clutch tackles on kickoffs as well as clutch field goals. Bavaro, Ingram, and Baker, catching the ones that counted most. Meggett, underused all year, getting his chance to shine because of Rodney Hampton's injury. And Ottis Anderson, MVP: 102 yards on 21 carries.

During the Giants' late-season slump, it all seemed to be slipping away for O.J.: After he'd picked up 621 yards in the first 10 games, his legs seemed to be going. Hampton, the archetypal rookie hotshot, started coming on. Then Hampton broke his fibula, and it was up to Ottis again—the primary back in the play-offs and the Super Bowl. He told his mates that if he got that role in that game, he'd make MVP, and he did. The day after the game, he told the press that MVP or no, he'd be left unprotected in the Plan B free-agency draft—just as he was last year—and that no team would try to sign him.

"Trust me," he said in a sly, seen-it-all drawl. "I won't get any calls. If I was going to get any, I would have gotten them last year. Now they're saying, 'He's the Super Bowl MVP. It's over for him.' " Parcells wants Anderson back; the runner has become a team talisman. But the coach can't afford to leave his young runners unprotected. The whole thing seems to leave Anderson amused. He understands

**IN HIS THREE PLAYOFF GAMES, HOSTETLER COMPLETED 60 PERCENT OF HIS PASSES.**

JEFF HOSTETLER WAS WILLING TO PAY THE PRICE.

Photograph by Damian Strohmeyer/*Sports Illustrated.*

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BLUE
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the NFL, a cold-blooded business. And he expects Parcells to keep him around—but he knows he'll have to make the team all over again, like everyone else. "The MVP," Anderson says, "doesn't mean a thing to Bill."

ANDERSON ISN'T THE only man whose departure from East Rutherford has been in the air. Bill Belichick, this year's defensive genius, may soon be the head coach in Cleveland or Tampa Bay. Parcells himself has been rumored to be leaving, as well, but after the Super Bowl he more or less squelched those stories; now that he's got a second championship—"better than sex; better than Christmas morning"—he's been displaying the manic gleam that suggests he'll stick around and try for a third.

Who'll be playing for him? Phil Simms will be 35 and coming back from injury. Lawrence Taylor and Everson Walls will be 32. So will Bart Oates, and he might be practicing law rather than drive blocks. Hostetler, all-world blocking back Maurice Carthon, and pass rusher Leonard Marshall will all be 30. Bavaro is 27, his knees much older. Mainstays of the team, they're all getting older—but not *too* old, at least for next year. Another group of players—Pepper Johnson, Erik Howard, Mark Collins, Myron Guyton—should be entering their most productive years.

And so many promising young players: Hampton, ready to emerge as the No. 1 runner and potentially a big star. Meggett, who will never be an every-down player but doesn't have to be to torture tacklers. Defensive lineman Mike Fox. Backup center Brian Williams, 24, a 300-pound former No. 1 pick still learning from Oates and maybe ready now to take his place.

The rest of the offensive line—a young mountain range—should be here for a while; they're still getting better. So are Baker and Ingram, wide receivers still dreaming about catching eight or ten balls a game. "Hell," Ingram said an hour after the Super Bowl. "I'd love to get more, but I'm a world champion. Besides, sooner or later, Bill's going to change his philosophy."

Don't bet on seeing a Big Blue run-and-shoot anytime soon. "Power wins football games," Parcells kept saying after the Super Bowl. His running game—and passing game—will always be about ball control. The question isn't what the Giant philosophy will be but who will execute it.

Simms will be back, going after a job he lost through no fault of his own—the man did win ten straight, remember, and finished the season as the NFC's most efficient passer. (He couldn't get into the end zone at Candlestick, but neither could Hostetler.) Beyond that, he's a Parcells regular—the only player who goes all the way back to 1979 with the coach. He still has a great deal of football in him, and Parcells knows it, even if the huge new Hostetler fan club does not.

Not that Hostetler doesn't deserve his club. Scrambling, passing on third and long, handling the ball smartly and hanging on to it when Bruce Smith was clawing at him in the Giant end zone, Hostetler proved everything he had to prove. He'll have a shot at the starting job. In his three play-off games, he completed almost 60 percent of his passes—45 of 76—for 510 yards, three touchdowns, and no interceptions. In his four Super Bowl scoring drives, he completed an amazing seven of nine third-down passes.

He still has not lost a game as Giant quarterback. He has poured out and soaked up more wild emotion in the past month than many players give or get in a career. No wonder he could do nothing but stare at the crazed reporter screaming at him in the Super Bowl holding pen.

"What's your personal satisfaction tonight?" the reporter wanted to know. "*What's your personal satisfaction!?*" With a splitting headache, sore everything, a huge red welt on his temple—a gift from Bills defensive end Leon Seals—Hostetler had been trying to explain that for a half-hour. He thanked everybody and disappeared. A few minutes later, with the Giants' locker room empty of everything but bloody, grass-stained tape, equipment bags, and a few stray scribes, a young assistant was trying to make sure that every player was on the team bus.

"Where's Hoss?" he yelled. "Bus is pulling out. Where's Hoss?"

"Hoss?" another guy said. "Don't worry about him. He's got a limo."

"Hoss got a limo," the first guy repeated, getting used to the idea. "That sounds right." ■

HAT WON THIS GAME WAS MEN WHO WAITED FOR THEIR CHANCES, GRABBED THEM, AND WOULDN'T LET THEM GO.

**AFTER THE WIN, FUTURE LAWYER BART OATES HAD A POSSIBLE LAST HURRAH.**

65
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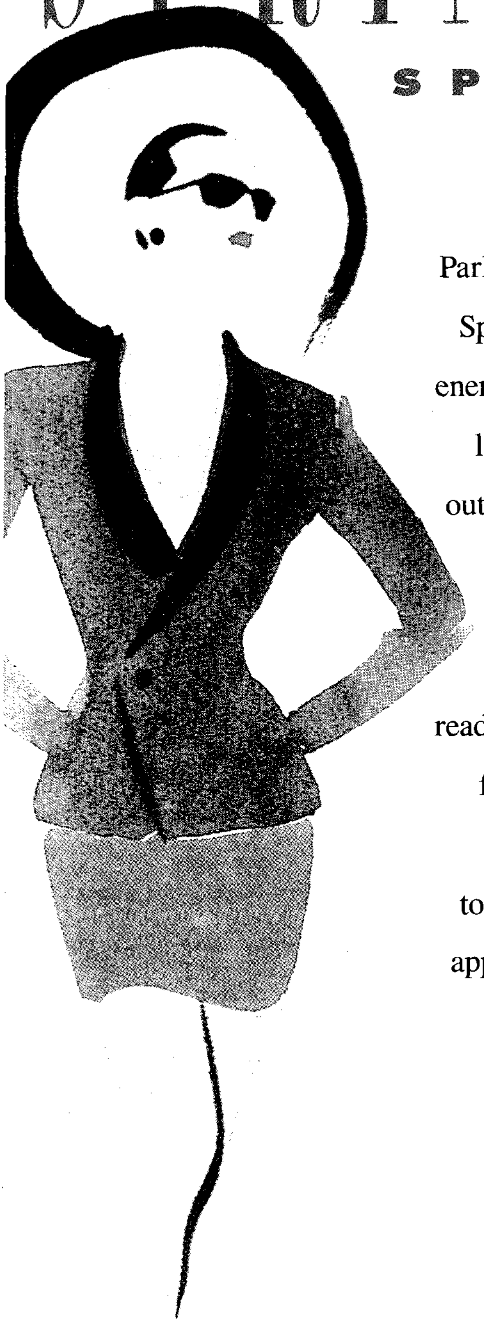
Coca-Cola

Peter Read Miller/*Sports Illustrated.*

### WOMEN'S AND MEN'S

# SPRING FASHION

### SPECIAL ISSUE



Jaunty as the tulips along Park Avenue, Fashion Editor Martha Baker's Spring Fashion Issue bursts forth with the energy of the season. From color to cut, from line to length, from morning to noon to out-at-night, these are the looks that will set the stylish shopping.

And buying. NEW YORK's affluent readers (median income $110,400) have an eye for finery: They're nearly four times as likely as the average affluent adult to have bought $5,000 or more in women's apparel last year. This search for style made NEW YORK the No. 1 magazine in retail advertising pages last year.

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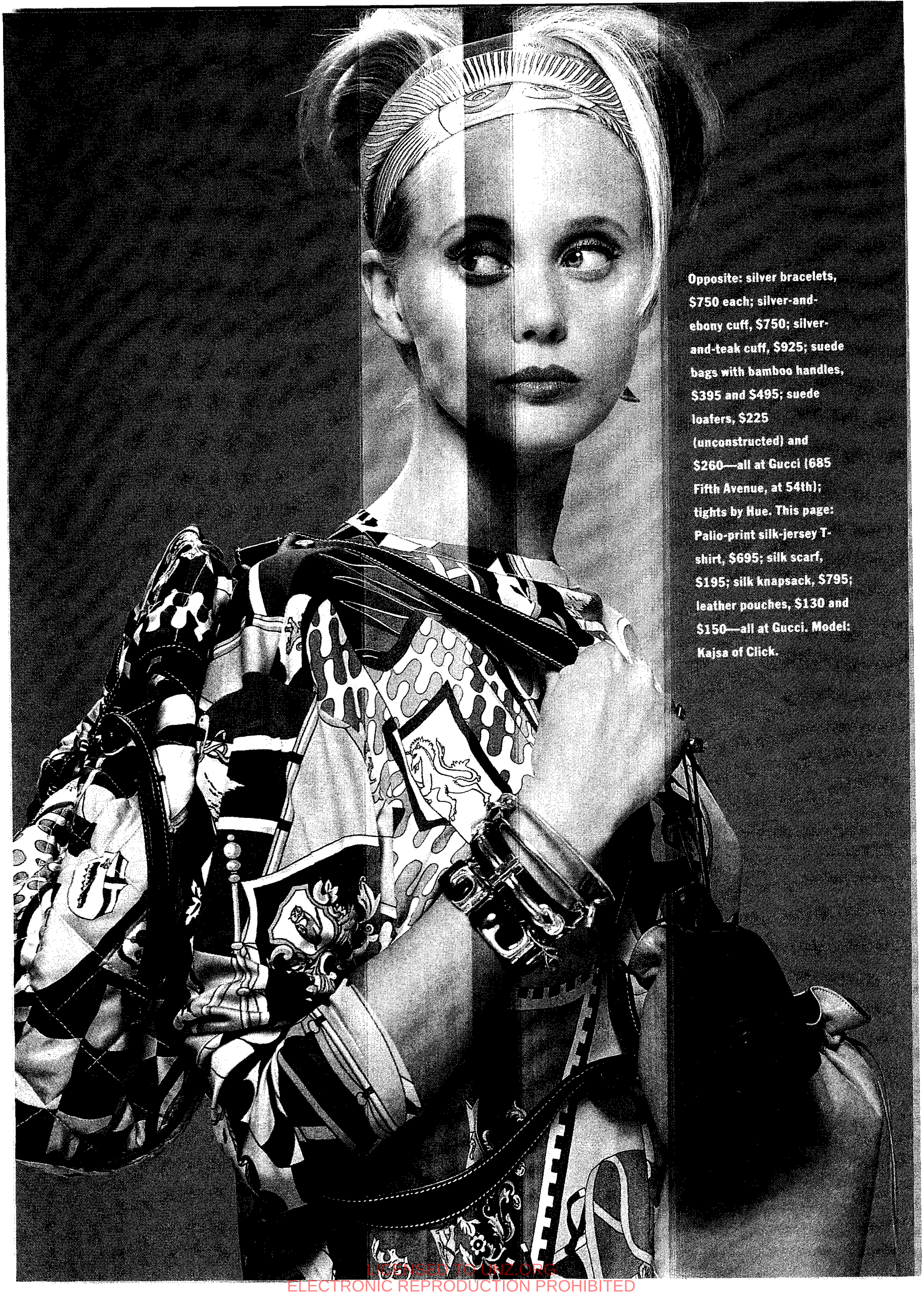
Sources: 1990 MMR, 1989 PIB    Illustration by Lamont O'Neal

# Gucci Coup

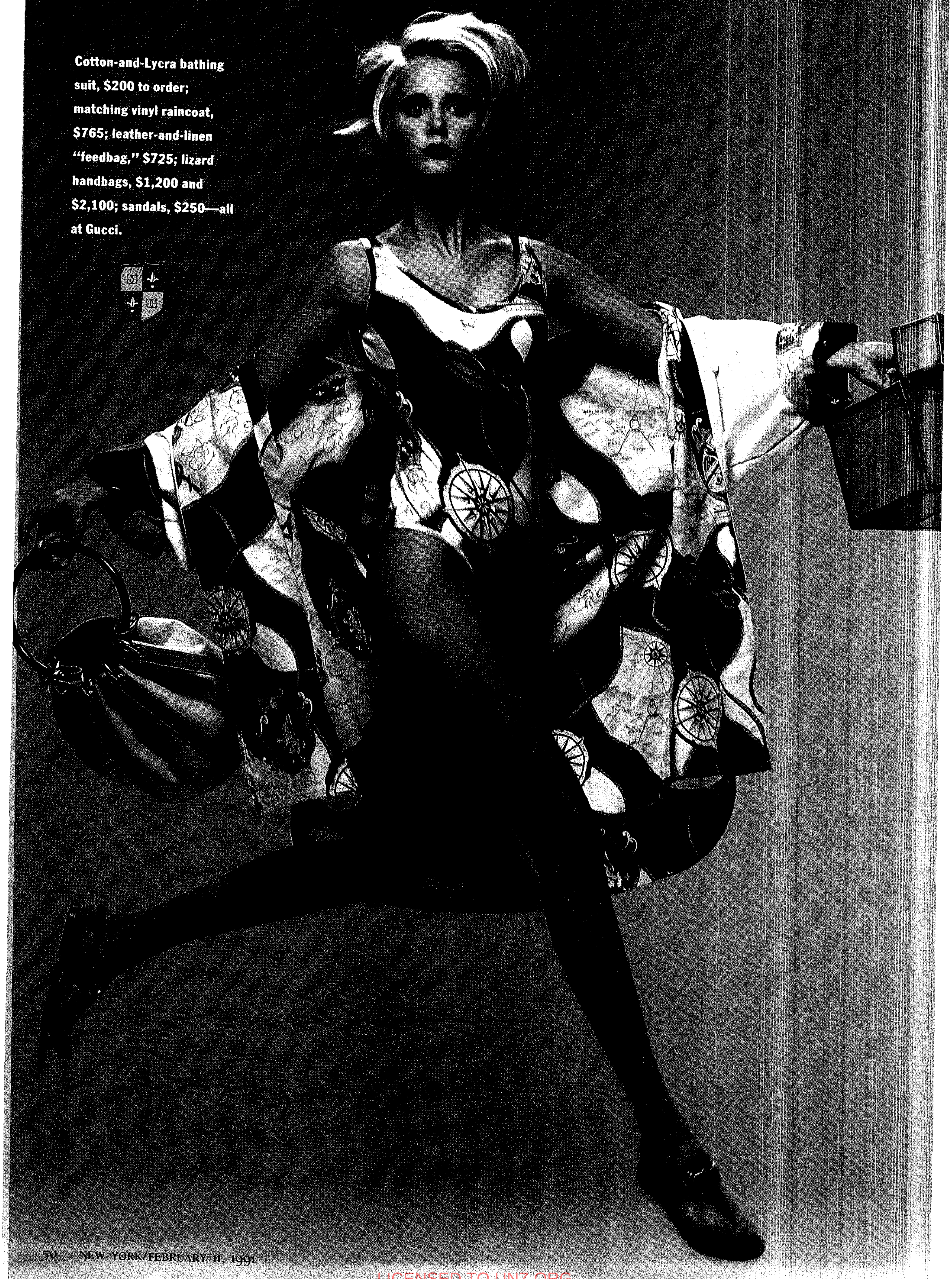
BY MARTHA BAKER

Remember Gucci? All those classic, ladylike shoes and scarves and bags that—for some of us, at least—were *the* fashion status symbols back in the sixties? Well, the times, they are a-changing—and so is Gucci, with bold prints for spring and bolder colors: yellow desert boots, orange drawstring jackets, fuchsia leather pouches. You can still buy a proper little handbag, of course, or the signature loafer—in pink or purple suede. It's all very much in the sixties mood of the fashion moment—which makes for a certain symmetry. The only difference: Back then, Gucci was more status than style.

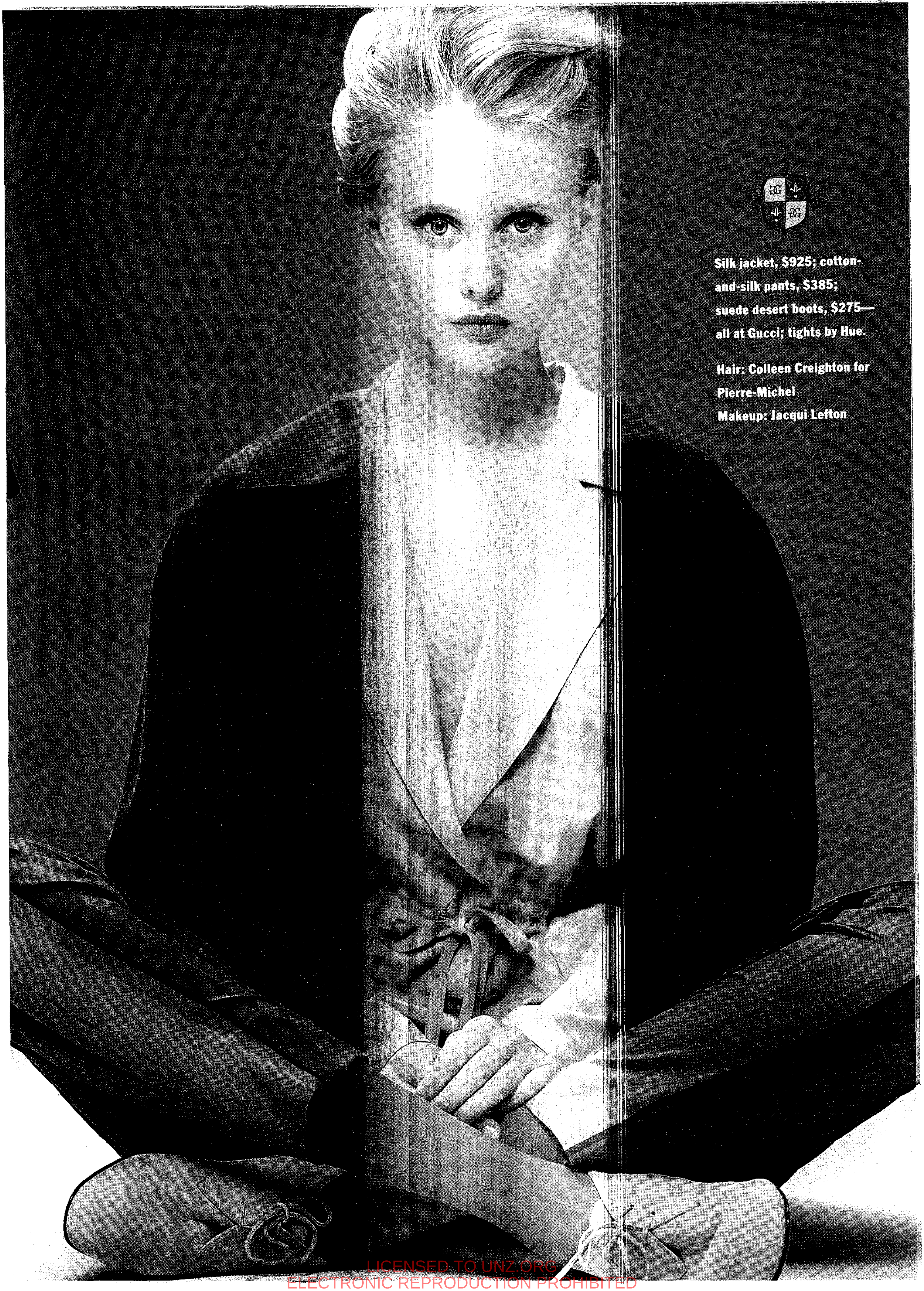
PHOTOGRAPHED BY CHUCK BAKER



Opposite: silver bracelets, $750 each; silver-and-ebony cuff, $750; silver-and-teak cuff, $925; suede bags with bamboo handles, $395 and $495; suede loafers, $225 (unconstructed) and $260—all at Gucci (685 Fifth Avenue, at 54th); tights by Hue. This page: Palio-print silk-jersey T-shirt, $695; silk scarf, $195; silk knapsack, $795; leather pouches, $130 and $150—all at Gucci. Model: Kajsa of Click.



Cotton-and-Lycra bathing suit, $200 to order; matching vinyl raincoat, $765; leather-and-linen "feedbag," $725; lizard handbags, $1,200 and $2,100; sandals, $250—all at Gucci.



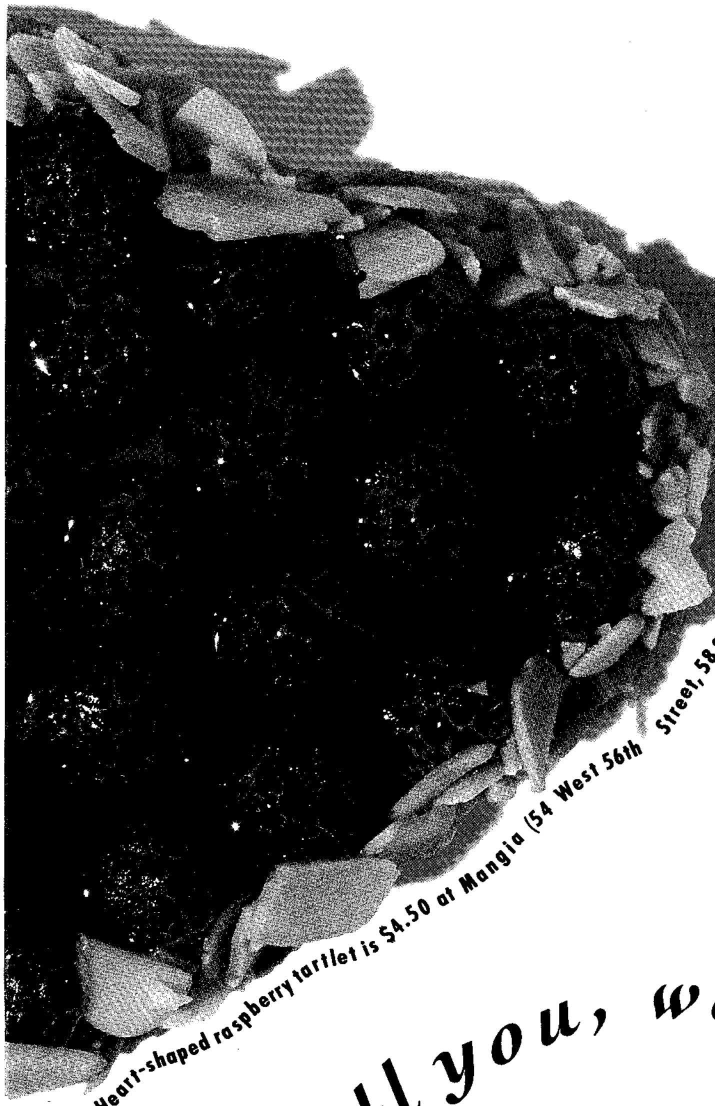
**Silk jacket, $925; cotton-and-silk pants, $385; suede desert boots, $275—all at Gucci; tights by Hue.**

**Hair: Colleen Creighton for Pierre-Michel**
**Makeup: Jacqui Lefton**

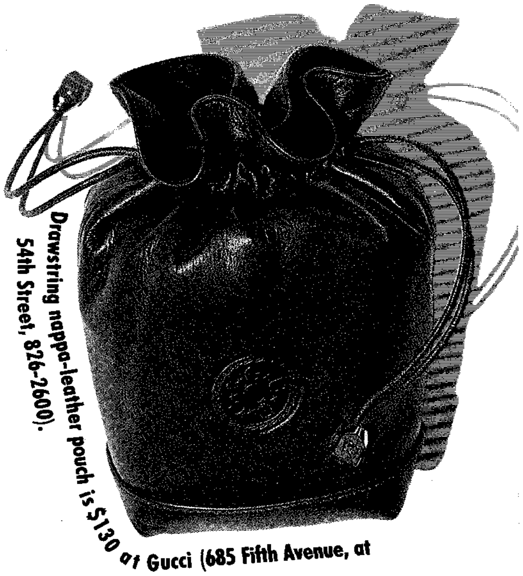
# BEST BETS

BY CORKY POLLAN

*Will you, won't you, do you, do you,*



Heart-shaped raspberry tartlet is $4.50 at Mangia (54 West 56th Street, 582-3061; and 16 East 48th Street, 754-7600).

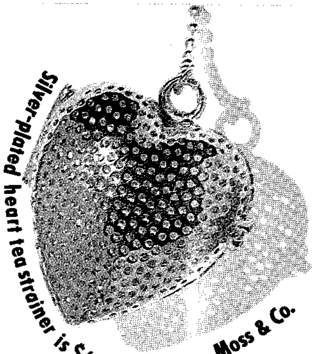


Drawstring nappa-leather pouch is $130 at Gucci (685 Fifth Avenue, at 54th Street, 826-2600).

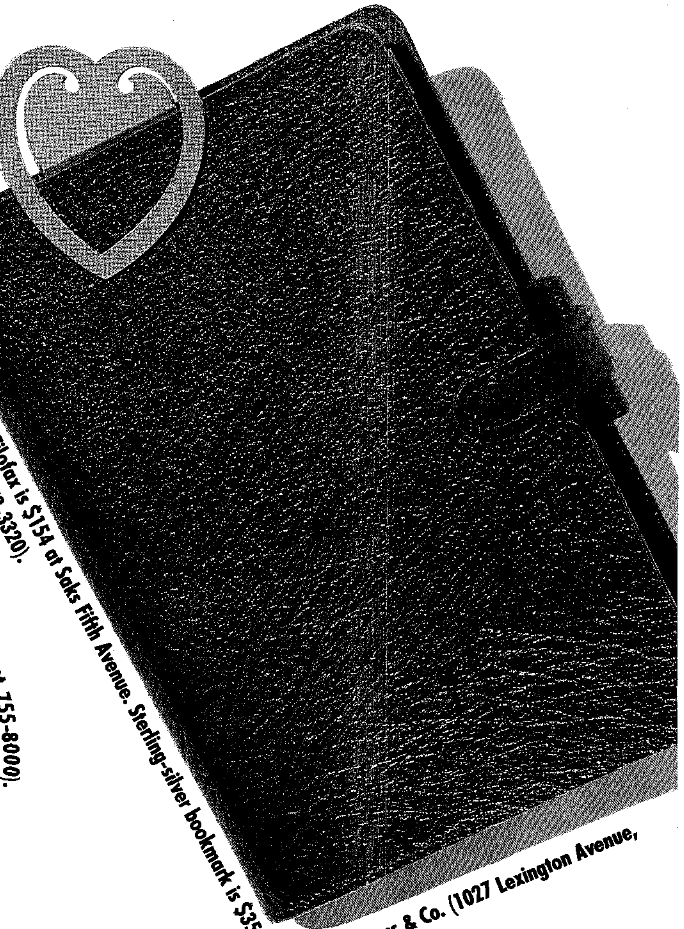
Sterling-silver perfume flask is $45 at Bloomingdale's.

Cheery corkscrew is $19.50 at Jenny B. Goode (1194 Lexington Avenue, near 81st Street, 794-2492; and 11 East 10th Street, 505-7666).

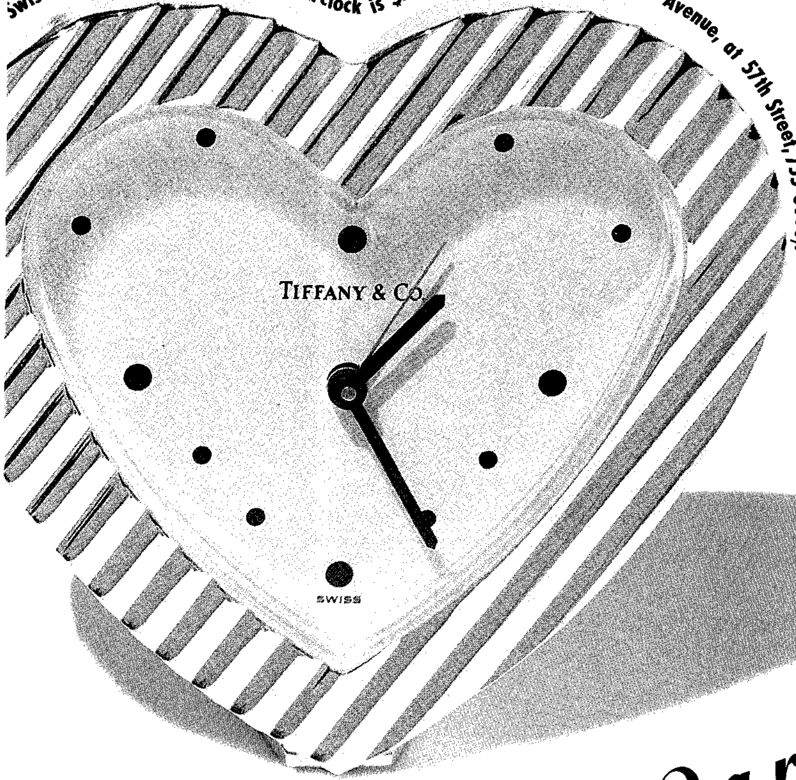
PHOTOGRAPHED BY MONICA STEVENSON



Silver-plated heart tea strainer is $60 at Charlotte Moss & Co.

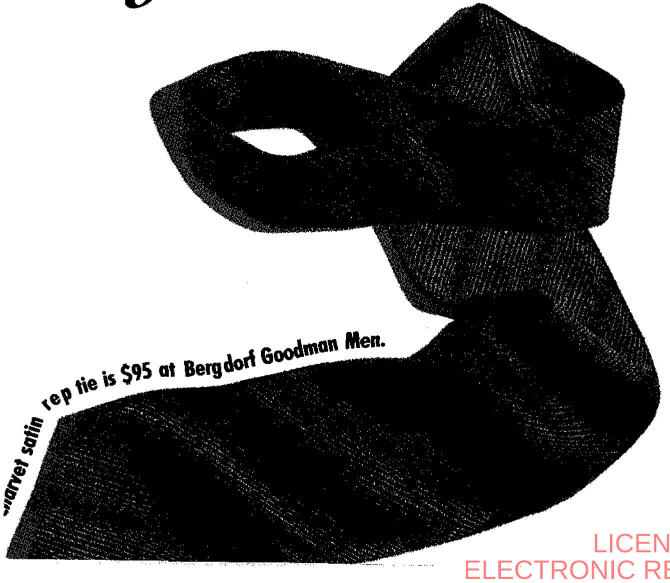


Grained-calfskin Filofax is $154 at Saks Fifth Avenue. Sterling-silver bookmark is $35 at Charlotte Moss & Co. (1027 Lexington Avenue, near 73rd Street, 772-3320).



Swiss quartz silver-plated-brass alarm clock is $250 at Tiffany & Co. (727 Fifth Avenue, at 57th Street, 755-8000).

# ’t you love me, darling Valentine?



arvet satin rep tie is $95 at Bergdorf Goodman Men.

Hermès horsehair-and-braided-leather riding crop is $125 at Barneys New York.

## Movies/David Denby

# DREAM ON

## "...Steve Martin's *L.A. Story* is a junky movie, but it does capture a certain mood. What can be done with Victoria Tennant?.."

**DESIRE UNDER THE PALMS:** *Martin and Tennant in* L.A. Story.

SADDAM HUSSEIN'S FAVORITE MOVIE, WE are told, is *The Godfather,* and at times it does appear as if a gangster of unusual viciousness had taken control of a country (like Michael Corleone, Saddam has had his brother-in-law killed). This is a gangster, however, who adds to viciousness a vast ambition, fantasies bordering on the apocalyptic, and an unlimited appetite for gratuitous destruction. And yet I still meet people convinced that Saddam is a mere neighborhood bully, or that he was somehow "pushed" into occupying Kuwait, bombing Israel, and fouling the gulf.

In *The Origins of Totalitarianism,* written in the years after World War II, Hannah Arendt spoke repeatedly of a certain kind of civilized person who was unable to take in the nature of totalitarian leadership—people of good sense and goodwill who could not comprehend, because it violated their sense of reality, the sheer audacity, the sheer thoroughness of terror and annihilation, that Hitler and Stalin were capable of. I think it is the same with the men and women who imagine that Saddam would have yielded to peaceful pressure; they project their own rationality onto a man who couldn't care less how many millions of his countrymen he takes down with him. The movies are not responsible for Saddam, but they do seem, however remotely, to have played a small role in shaping his sense of how he might impose himself on the world. I think it unlikely, however, that he will die, like Vito and Michael Corleone, peacefully, in his garden.

IT WOULD BE IMPOSSIBLE NOT TO ADMIT, AT this late date, that a great many sane people genuinely love the city of Los Angeles. Yes, dedicated haters of L.A. can still be found, particularly in New York, where the local chauvinists often define themselves in contrast to the inhabitants of the alleged Kingdom of Shallow on the coast. But the New York Angelphobes may lack something essential—a sense of humor, perhaps, or an appreciation of life's palmier moods. If New York is reality, then Los Angeles is a dream, and who can stand reality if it's never infused with dreams?

In **L.A. Story,** a helicopter carries a giant plastic hot dog through the sky, and fashionable people make pilgrimages to a "colonic institute," where the bad juices are flushed out of their systems with a salubrious enema. Affectionately, the movie ridicules the fads, the madly comprehensive narcissism, the extravagances of ease and pleasure that have made L.A., for a half-century or more, the American Babylon—our everyday, banal Shangri-la. Steve Martin, who has lived in Southern California since he was a boy, wrote the picture, a satirical romantic comedy, and stars as Harris Telemacher, a local TV weatherman who does clownish reports on the air and then retreats into melancholy. "I was deeply unhappy," he tells us. "But I didn't know it because I was so happy all the time." *L.A. Story* is a junky, casual notebook movie, with about as much structural solidity as one of those houses on stilts in the Hollywood hills, but it does capture a certain mood. It's possible to enjoy it without once mistaking it for a good film.

Martin is trying to do for L.A. what Woody Allen has done for Manhattan—turn it into a garden of romance. The characters all have weirdly marginal jobs—bozo weatherman, "spokesperson for products," selector of gifts for corporate clients. Work is meant to be an extension of pleasure, an easy grease around the hub of the corporate wheel. Los Angeles has banished tragedy and perhaps even pain: Everyone is in on the action, and the consequences of romantic failure are rarely devastating. The director, Mick Jackson, a Brit who has done a variety of good things for public television, picks up on the goofily hopeful tone of Martin's script. He jumps around quickly and uses pretty, bright colors. His restlessness doesn't develop into a style, as Hal Ashby's feverish treatment of L.A. did in *Shampoo,* but it's perfectly pleasant for a sketchbook movie.

Martin's weatherman, a middle-aged depressive longing for happiness, is uneasily coupled with a status-seeking woman (Marilu Henner) who barely notices him. At an open-air brunch, an English journalist, Sara (Victoria Tennant), enters with a hat pulled down over her ears, sits down at the table, and instantly attracts Harris's adoration. The romance of Harris and Sara is meant to carry the movie, and it almost does, though perhaps not in the way intended.

There is a delicate problem here: What is to be done with Tennant, the rather reticent actress who is Mrs. Martin and here plays an irresistible love object? At first, the filmmakers try to make Sara an awkward person of integrity who shows up the L.A. phonies. She sits in her room and

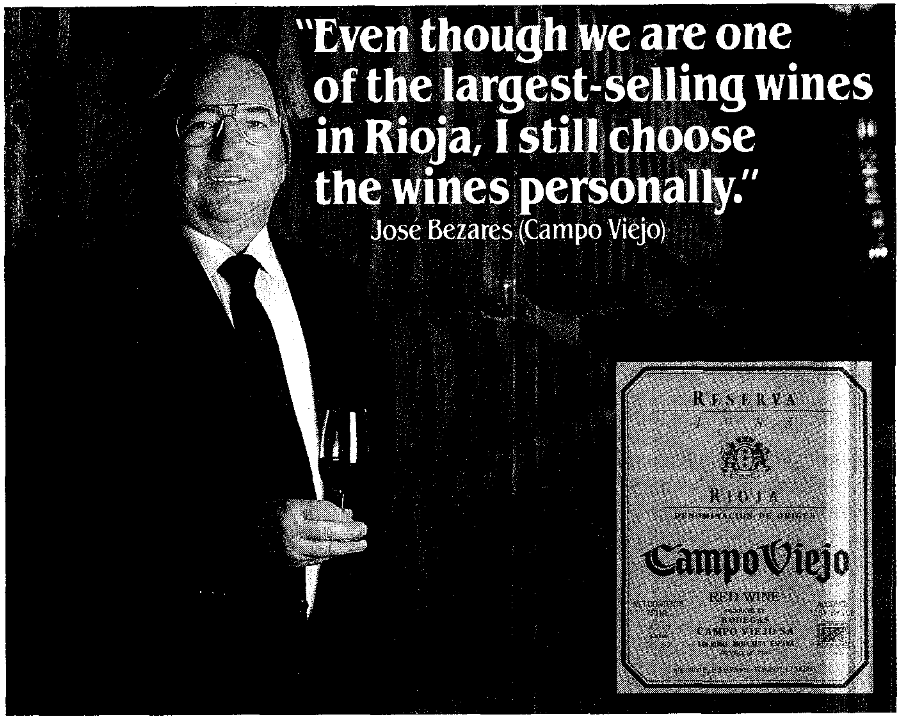
Photograph by Marcia Reed.

plays a tuba. Ah, a nonconformist! But no, that's not it—there's no follow-up. Soon after, we decide that Sara is a rather quiet and reserved Englishwoman, a classy alternative to all these apparently grabby L.A. types. Is *that* what Harris (and Martin) is in love with? Beats me. A look of bemused alarm occasionally passes through Tennant's eyes, but I can't see much else going on there.

When Harris begins rhapsodizing about Sara, we can't see what in the world he's talking about, so we quickly assume that Martin is speaking of his own feelings. There may be a romance here more touching and extravagant than we had first thought. Creating a film around so flat and recessive an actress as Tennant is a folly comparable to Charles Foster Kane's building an opera house for the opera-singer wife who can't sing. Explicitly, the movie is about Los Angeles as the place where dreams can always come true. But the dream here, apart from love, is that Victoria Tennant can be a movie star, and that one, I'm afraid, doesn't have a prayer.

TOM STOPPARD'S 1967 PLAY **Rosencrantz and Guildenstern Are Dead** is a theatrical stunt that develops metaphysical overtones. Stoppard turns *Hamlet* inside out, making the minor characters Rosencrantz and Guildenstern—Hamlet's opportunistic, spying "friends"—the center. As the audience sees *Hamlet,* so to speak, from the wings, the two men hang about Elsinore, overhearing bits of the intrigue at court, puzzling over their instructions from the King, and Hamlet's more antic remarks. They long to join the plot, the drama; they are teased by their nonexistence, their not having a "story." This bizarrely skewed theatrical spectacle becomes a way of asking what any of us is doing in his place and time. Does any of us have a part in the story?

But the structural inventiveness and wit as well as the philosophical ruminations all derive from the play's being done on a *stage.* In the cinema, there is no longer any reason for the characters to sit about endlessly searching for a function. By setting the play in real woods and in the rooms of what looks like a real castle, Stoppard (who did the adaptation and directed) has destroyed the elegant playfulness, and the aesthetic basis, of his own spectacle. There is no stage here, no *wings.* The jabbering wordplay between Rosencrantz and Guildenstern now seems entirely unsupported by the situation, and thus fussy and silly. Tim Roth, as the intelligent, exasperated Guildenstern, a philosopher of nothingness, and Gary Oldman, as stupid Rosencrantz, who keeps getting caught in Chico Marx–like verbal tangles, are very good, and so is Richard Dreyfuss as the head of the Players, but they are all left stranded, nattering on, in the dark wood of Stoppard's confusions. ■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## Art/Kay Larson

# CHANGE OF HEAD

> ". . .Robert Morris has changed his spots once too often. The head has not made contact with the heart. Nothing rings true. . ."

WASHINGTON

I KNOW IT'S NOT FAIR TO RANK A CONTEMPORARY artist alongside masters from another century, but the presence of **Titian** and **Van Dyck** at the National Gallery of Art lends a chill to **Robert Morris**'s large show at the Corcoran. Morris is an artist with a notoriously argumentative disposition and a tendency to indulge in head trips. The paintings he has produced since 1989, which present a radical change in direction, seem to have been calculated with a slide rule from a laboratory guide to art in the eighties.

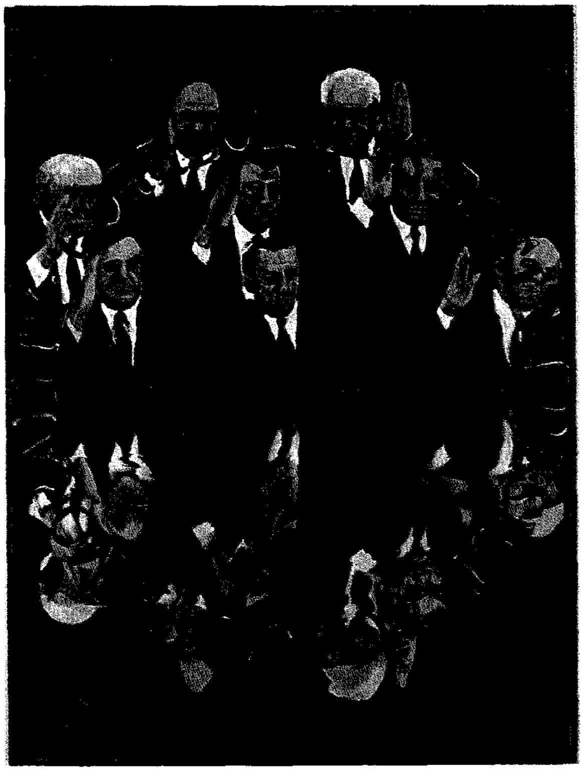
As it is, he must go up against one of the greatest painters ever, and one of the best in the rank immediately below—two artists who celebrated pleasure and sensuality, something the late Renaissance and early Baroque did particularly well. The cold clamor of the modern mind can't offer any compensations.

Before the Titian show came down, you could walk from one side of the National Gallery's West Building to the other, and back, comparing Van Dyck with the man he emulated. (Van Dyck studied with Rubens, but he owned Titians.) Which do we prefer? Van Dyck's stylistic clarity and graceful characterizations? His courtly and expensive-looking solidity? Or Titian's moody transparence, which seems to defy class and rank?

And what do we mean by that confusing word *greatness*? Titian is certainly the greater artist. Though you can get lost longer in Van Dyck's limpid paint, the artist is so distracted by the cost of the silks his sitters wear, and the exact cast of their features, that his attention wanders from the painting's totality. Titian is less flashy when he pulls a technical tour de force, as in the breathtaking leather glove in *Man With a Glove;* the eye's slow act of discovery produces a delayed gasp of surprise. But the decision goes to Titian in the end because of a matter of character: that of the paintings and that of the artist. In both cases, the deciding factor is a forceful, observant, brilliant humility.

Titian never imagined himself (as Van Dyck did) on a social par with his sitters. His was a radical, earthbound reserve, and it has contributed to his paintings a rare sense of unity. Titian's best works seem to implant themselves in the memory as though they had always been there. They came from a man who couldn't be swayed by fame, wealth, and worldly success, nor seduced by his own fabulous technique.

The terms have changed in the twentieth century—few painters try to do photography's task by accurately describing appearances—but the lesson still applies. What one looks for, more or less, is the character of the work and of the artist, as they are reflected in each other. As the will is clear, so the work is good.



**OFF:** Correctness/Rotten Resistance/Slave Morality.

In the case of Morris, the artist's will has wandered unnervingly far afield through the past 30 years, borrowing whatever the *Zeitgeist* had on its shelves. After producing a few late Abstract Expressionist paintings (three are in this show), Morris turned to minimalist and process art during the sixties, producing first-rate work that earned him his reputation. (He also lived with dancer Yvonne Rainer in the middle of the New York performance world.) In the seventies, along with other outward-bound artists, he did earthworks. After 1980, when the general mood turned toward painting, he came out with a startling series of apocalyptic wall pieces. At the center of each is a single canvas of gaseous Dresden firestorms or Holocaust victims, surrounded by a thick Hydrocal frame (almost a plaster frieze) of charnel-house debris—skulls, skeletal limbs, phalluses, and so on—like an overblown version of one of Edvard Munch's spermatozoa-filled borders.

Is this changeableness genuine? Or is Morris's career just a mass of self-justifications and rationalizations? In other words, is his work a totality? Or is it a set of characters looking desperately for an author?

Corcoran curator Terrie Sultan has the job of convincing us that some consistent desire to represent the human form lies behind these shifting tactics. She has forced the issue: If you don't believe her (and I don't), then all Morris's work falls into question. For a time, I was willing to give Morris the benefit of the doubt, mostly because the quality was high. The Holocaust works were primarily sculptural, and odd enough to be pure Morris. At the time, he was also doing black-and-gray, almost abstract, drawings like the superb 1982 "Firestorm" series picture in the Corcoran: Out of an inky, blackish-charcoal haze swim skeleton arms, in a distant echo of a deluge by Leonardo. The firestorms and Holocausts were effective because they confined bathos and horror within clear and coherent abstract form.

But Morris has changed his spots once too often. Now he's politically correct, just in time for the nineties. The paintings he has made since 1989 disavow his previous work, as though the artist doubted his enterprise. Every restraint is gone, and bathos pours out like an oil slick. Worst of all, these paintings don't *look* good. They have been cobbled together from so many sources that they become an index of SoHo clichés. You could swear that you've seen them somewhere

Photograph courtesy of the Corcoran Museum of Art, Washington, D.C.

before, out of the corner of your eye.

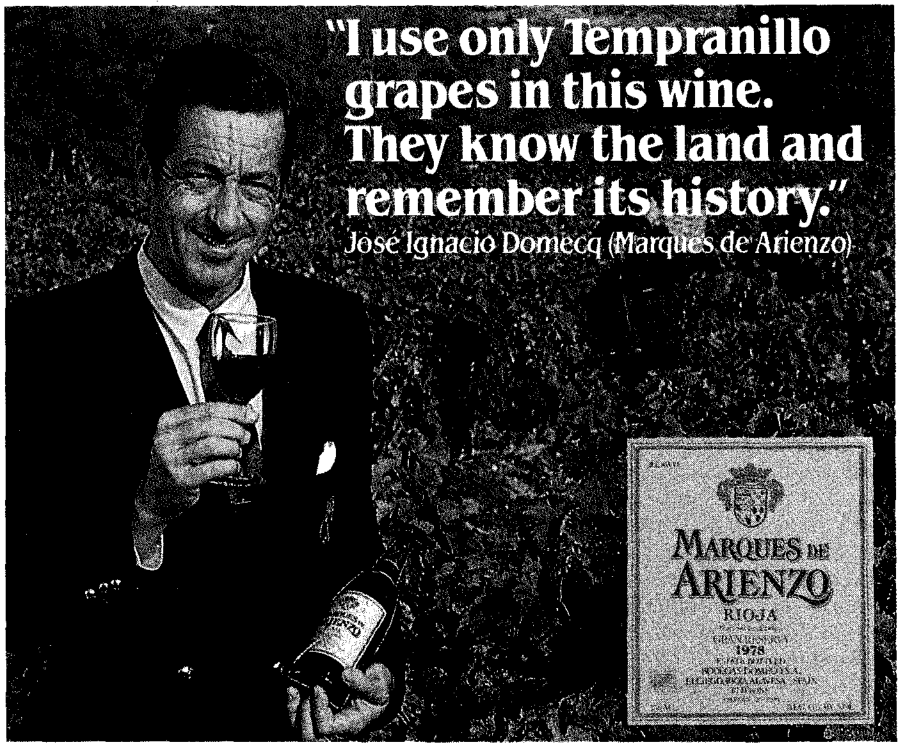
Even their structure is tired. Morris paints with encaustic pigments on aluminum plates. Almost every picture is divided in half: An image faces its watery, waxy mirror image. You would have to be visually illiterate not to recognize in this pattern something very similar to what Jasper Johns did in his "Corpse and Mirror" series. Johns created a set of abstract crosshatches in one half of each picture; in the other half, its watery reflection reappeared. The pattern and its ghost—the "corpse" and the "mirror"—created a subtle commentary on the "realness" of the painter's art and its mental echo in memory and imagination.

Morris also is concerned with memory, but he has emptied out his unconscious, and it's full of trite, exhausted images: Madonna, Goya, Julius and Ethel Rosenberg, Mantegna's *Dead Christ,* one of his own earthworks, and—worst of all—Hans Namuth's photograph of Jackson Pollock painting, an image that has long since passed from icon to embarrassment.

The political content is supposed to emerge partly from titles stenciled on the paintings. *In a Sinking World/Who Speaks for Atlantis* suggests the general level of existential insight. Predictably, we're asked to hate the bureaucrats, who line up in suits and ties in *Private Silence/Public Violence.* (Only an artist could imagine that moralists always wear blue jeans.) The same power game is ineptly satirized in *Correctness/Rotten Resistance/Slave Morality;* here the words circle like an official seal. There is a corresponding series of black-and-white drawings traced on vellum, called "Investigations." They borrow phrases from Wittgenstein, which only makes them seem more preposterously lofty.

The head has not made contact with the heart. Nothing rings true. By quoting so many sources, Morris becomes a sentimental mortician, embalming whatever was alive in the work of other artists. Ironically, his earlier work exploited his critical instincts to advantage. The "Firestorm" series, for instance, could be read not just thematically but emotionally: When the mind cuts itself off from its moral moorings (as the Germans did in the Holocaust, as Morris does in his own work), the unleashed intellect cremates itself in a whirlwind of fire and disaster.

I was willing to give him credit for recognizing something true about himself. But the insight, if it existed, has been lost. Morris is now like a dog on a new scent, baying at the next horizon. That he thinks he discovered one is perhaps the most disillusioning of all the sad messages in this show. (National Gallery: 4th Street and Constitution Avenue, NW; through February 24. Corcoran: 17th Street and New York Avenue, NW; through February 17th.) ■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## Music/Peter G. Davis

# WOLFGANG AT THE DOOR

### “. . .Lincoln Center’s prelude to the Mozart bicentennial preserved the spirit and contents of Mozart’s own 1783 ‘musical concert’. . .”

ONE OF MUSIC HISTORY’S LEGENDARY GALAS, the **all-Mozart concert** presented by the composer in Vienna on March 23, 1783—and faithfully re-created last week in Avery Fisher Hall to inaugurate the Mozart bicentennial—has always tantalized posterity. Most people first learned about it from a glowing contemporary notice in Cramer’s *Magazin der Musik*, published in Hamburg:

“Tonight the famous Herr Chevalier Mozart held a musical concert in the National Theatre, at which pieces of his already highly admired composition were performed. The concert was honored with an exceptionally large concourse, and the concertos and other fantasies which Herr M. played on the fortepiano were received with the loudest applause. Our Monarch, against his habit, attended the whole of the concert, as well as the entire audience, which accorded him such unanimous applause as has never been heard of here. The receipts of the concert are estimated to amount to 1,600 gulden in all.”

To judge from the detailed program and delighted comments in a letter Mozart wrote to his father, it must have been a grand affair—one that our retrospective age, obsessed with the past and how music really might have sounded back then, would surely attempt to reproduce someday. What better time than now, as a prelude to Lincoln Center’s project of performing Mozart’s complete works between now and August 1992?

The composer could not be in Fisher Hall on January 27—his 235th birthday—nor were any crowned heads in evidence. In most other respects, though, the concert preserved the letter, spirit, and contents of the original three-hour program: the *Haffner* Symphony, two piano concertos (K. 415 and K. 175), four concert arias, two movements of the *Posthorn* Serenade, and two solo piano pieces. At the very least, the occasion offered a bountiful amount of great music, gave us a sense of the rhythm and proportion of concerts in Mozart’s time, and dispelled myths about a supposedly starving and neglected genius. Even in his own day, Mozart was famous, appreciated, and a box-office attraction: 1,600 gulden was twice the annual salary he earned as Emperor Joseph II’s court *Kammermusicus.*

Despite an unsettling advance rumor, none of the three pianists on the program was dressed as Mozart, and the tone of the afternoon could not have been more warm, relaxed, and respectful. Raymond Leppard led members of the New York Philharmonic and the Juilliard Orchestra, producing dapper and affectionate performances that gave few reasons to regret the absence of Zubin Mehta, who was originally scheduled to conduct. One could readily appreciate Mozart’s cunning as a programmer—the sheer variety of the musical material and its effective juxtaposition—thanks to Leppard’s sensitive response to everything that came his way.

**MOZART CELEBRANTS:** *Luvisi, Wei, Upshaw, conductor Leppard, Swenson, and Cole.*

It was also thoughtful of Lincoln Center to refrain from hiring superstar soloists to upstage the man of the hour. Young talents prevailed, and each one served Mozart splendidly. Among the pianists, Jeffrey Kahane offered an elegantly poised rendition of K. 415, Dan-Wen Wei made every measure of K. 175 sparkle and sing, and Lee Luvisi played the two solo pieces with understated virtuosity and a lovely proprietary caress. Dawn Upshaw, Vinson Cole, Ruth Ann Swenson, and Barbara Kilduff sang arias that the composer had tailor-made for the singers he admired, and I doubt that he would have been seriously disappointed by their successors. The 1991 Mozart marathon has been auspiciously launched.

LOWBROW MUSICAL ELEMENTS HAVE BEEN sneaking into the highbrow stuff ever since troped melodies began to infiltrate Gregorian chant during the Middle Ages, and the process has been invigorating Western music ever since. Perhaps no country has benefited more from the phenomenon than ours, and a recent concert in Merkin Hall sponsored by SummerFest, the annual summer-long series at Rutgers University directed by pianist Ilana Vered, showed us how. Instructive and entertaining all the way through, **Highbrow/Lowbrow: An American Sampler** opened appropriately with Leonard Bernstein’s “I Hate Music,” a two-minute song that deftly sums up this country’s long-standing bifurcated attitude toward the arts in general: a desperate yearning for high culture on the one hand and a deep-rooted suspicion of it on the other.

No one struggled with this dichotomy more strenuously than Charles Ives, who always salted his deepest transcendental visions with raucous turn-of-the-century pop tunes and ferocious dissonances. Was Ives trying to prove to his colleagues in the insurance business that he was no sissy just because he wrote music? The wild extremes of the “Hawthorne” movement from his *Concord* Sonata seem to confirm that, especially in a performance as blistering and sharply characterized as Philip

Photograph by Henry Grossman.

Bush's. George Gershwin comes at us from the opposite direction—from the pop world to the classical—and his familiar *Rhapsody in Blue* sounded fresh and new in this context, thanks in part to Ilana Vered's virtuoso rendition of the composer's own solo-piano version.

Each of the other sixteen composers on the program had his own distinctive ideas about the subject: atonal rags by William Bolcom and George Rochberg, tango rhythms slyly transformed by Virgil Thomson and Samuel Barber, an old work song radicalized by Frederic Rzewski, a sophisticated piano blues by Aaron Copland—even such an intimidating intellectual as Elliott Carter was represented, by a jaunty march from his eight pieces for solo timpani (but where was Milton Babbitt's jazz-inspired *All Set*?). John Cage's playful contribution was predictably unclassifiable: *Water Music* for piano, accompanied by a randomly tuned transistor radio that treated the audience to stray bits of rock music and the latest news from the gulf. An imaginative and creatively programmed concert, for a change; thanks to Robert Kapilow and Joshua Rosenblum, who dreamed it up.

THE LOWBROW-HIGHBROW MIX AVAILABLE to today's under-35 generation now includes rock. Many composers are taking advantage of the latest developments, although the pieces that have come my way so far seem inspired by the possibilities for self-promotion more than by those for musical fusion. Discovering punk rock in the seventies was presumably a liberating experience for **David Lang,** who has incorporated its rebellious spirit into his music, sufficiently dazzling the academic Establishment to garner an extraordinary array of prizes and grants. Maybe he deserves them, but I can't believe any responsible endowment committee would toss him two cents for *Eating Living Monkeys,* recently performed by the New York Philharmonic in Fisher Hall, Zdenek Macal conducting.

The title refers to a legendary Chinese custom of eating the brains of living monkeys, a practice disgusting to most Westerners. That in a nutshell, says Lang, explains why East-West cultures can never co-exist, and his piece purports to be a musical demonstration of the fact by giving the four orchestral groups—winds, brass, strings, percussion—conflicting agendas that will yield up eight minutes of stuttering rhythmic friction. It's hard to decide which is more preposterous, the piece's pretentious extramusical premise or the doltish score, which sounds like a clumsy student exercise in orchestration. The performance, I admit, was poor. Either the piece was underrehearsed or it received no more attention than it deserved from the Philharmonic players, who know musical baloney when they hear it. ■

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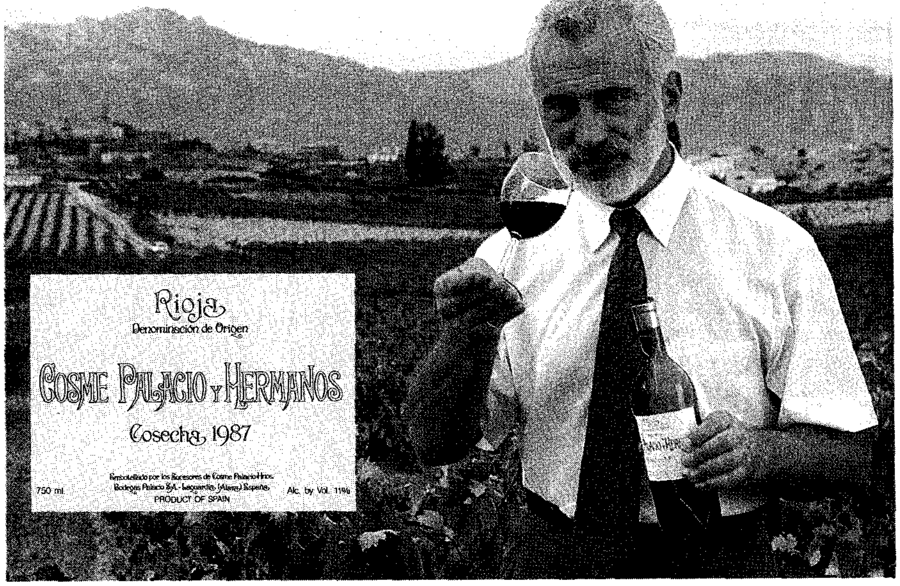

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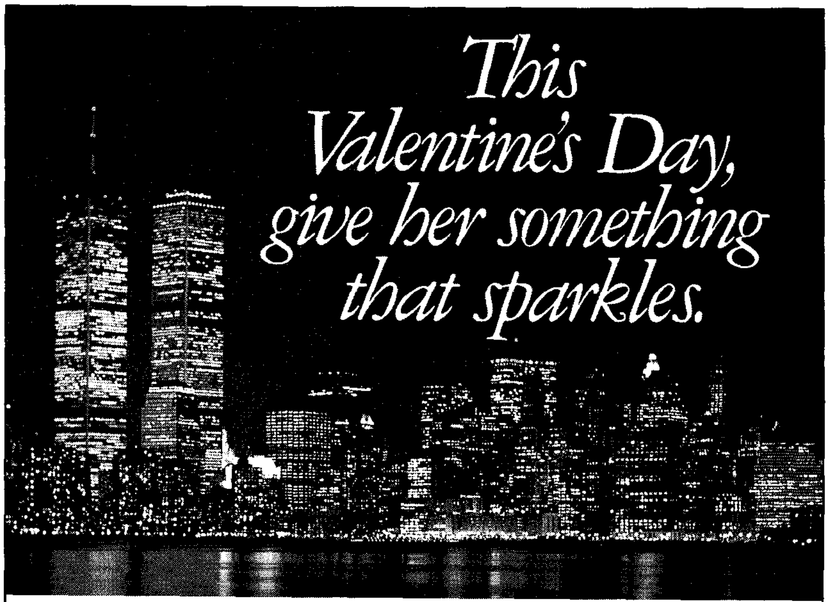

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## Television/John Leonard

# MILLER'S TALE

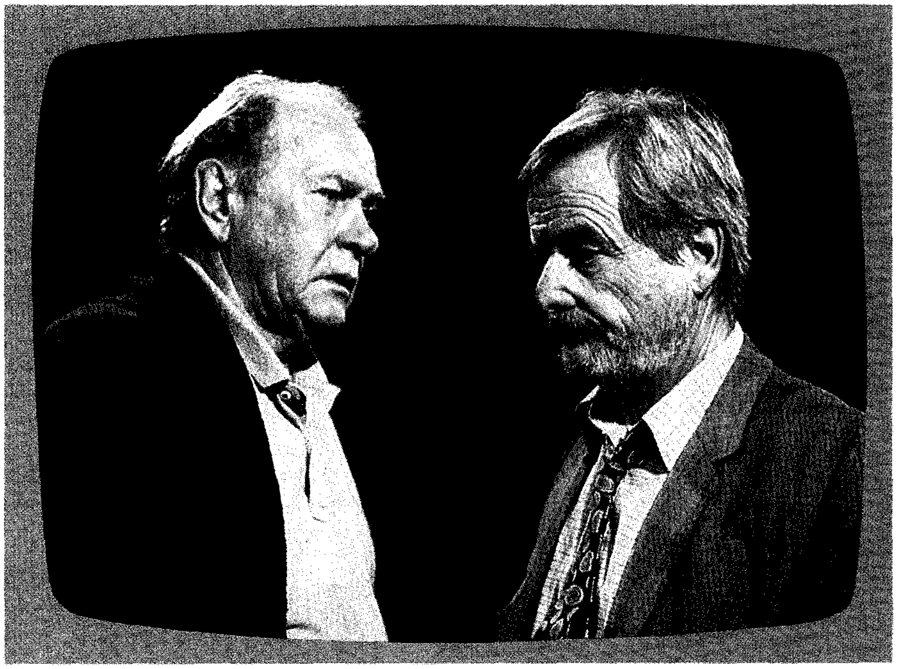
"...It ought to be enough that we are made to think in Arthur Miller's one-act *Clara*. It complicates instead of simplifying..."

WHEN WILLIAM DANIELS TELLS DARREN McGavin, "You are one of us," I don't know what he means. He could mean any number of things, all of them interesting. We are late into Arthur Miller's one-act **Clara** (*General Motors Playwrights Theater;* Tuesday, February 5; 9 to 10 P.M.; Arts & Entertainment Network). Daniels is a police detective investigating the murder of a young woman in a bad neighborhood in New York City. McGavin is the young woman's father, drifting in and out of shock and flashbacks. Both men are trying as well to make sense of their own lives. If "one of us" is ambiguous, I could use a lot more ambiguity in a week of TV movies that are, without the surprise of Arthur Miller, so simpleminded you'd think they were recommending stupidity as a survival skill.

McGavin has always seemed to enjoy himself on television, and in *Clara* he gets to empty his bag of tics. As Arthur Kroll, the bereft father, he ventilates his guilt. He loved Clara so much, he neglected to protect her. (If he hadn't worried that she might have lesbian tendencies, maybe he would have warned her off her Hispanic-jailbird boyfriend.) She loved him so much, she thought he was a hero. (She was brought up on war stories of his liberal idealism; this idealism led her into the Peace Corps, social work, the rehabilitation of ex-cons, and the dangerous neighborhood where she died.) Kroll doesn't so much contemplate the discrepancies between what he is and who she thought he was as fall into those discrepancies and drown.

Daniels hasn't been around much since the cancellation of *St. Elsewhere,* where we loved to hate him as Dr. Craig. As Detective Lieutenant Fine, he doesn't believe in any animating principle in the universe but "greed." Of this universe, all he asks is "What did the guy do?" and "Can I prove it?" His cynicism amounts to an epistemology. What he wants to know from Kroll is the name of the boyfriend, which Kroll, for defensive reasons of his own, can't recall.

But, of course, this is Arthur Miller, so these two characters are far more complicated than a grief-stricken father and a world-weary cop. They may even be *too* complicated for a one-act play, although I'm as hungry this week for complications as I am for ambiguities. Please, sir, some more meaning.



**CHILD CARES:** *Darren McGavin and William Daniels in* Clara.

Kroll, for instance, used to sing in the Broadway theater, not to mention churches and synagogues ("I love liturgical music"). He married a Rockette and now works for a construction business that may be Mafia-connected. He also sits on a neighborhood zoning board, where he has to think about housing for the "less affluent." And he's a Catholic. Whereas Fine, who experienced anti-Semitism in his slow rise through the police ranks, mourns something more mysterious in his career and in his perception: "I failed to simplify, as things were simplified for me." Listening to Kroll sing on an old worn record, fixing himself a Scotch, he seems to put on masks. If he can't wheedle the truth, he will scare it from its corners.

As these two talk—and their conversation's loopy, almost, ah, Pinteresque—Kroll is attacked by photographic images of his dead daughter and billboards and screens with names on them, like roadside advertising or a protest rally. Clara herself (Jennifer Parsons) shows up in the living room, impossibly fresh and naïve, one of the world's hostages. We begin to wonder if Kroll killed her, and so does Fine, who may have seen other plays by Miller in which Sigmund Freud was not a stranger. But odder still is Fine's resemblance—a missing toe, the son who committed suicide—to an old friend of Kroll's, also named Fine. Is Kroll talking to his own past, about his relations with Jews and blacks, his history of ambiguities? Or is *Clara* really about the liberal guilt of all those bad-faith fathers who sent their idealistic children off to fight and die in the century's wars? Are we supposed to be reminded, as I was, of the civil-rights martyrs Schwerner and Goodman in Mississippi?

Even if Arthur Miller answered all these questions, I wouldn't tell you. It ought to be enough that we are made to think, that *Clara,* with two fine actors in feisty form directed by a resourceful Burt Brinckerhoff, complicates instead of simplifying.

THE SAME CANNOT BE SAID FOR THIS WEEK'S batch of network movies. **Lucy & Desi: Before the Laughter** (Sunday, February 10; 9 to 11 P.M.; CBS), for instance, is the standard show-biz bio-epic, with Frances Fisher as Lucille Ball and Maurice Benard

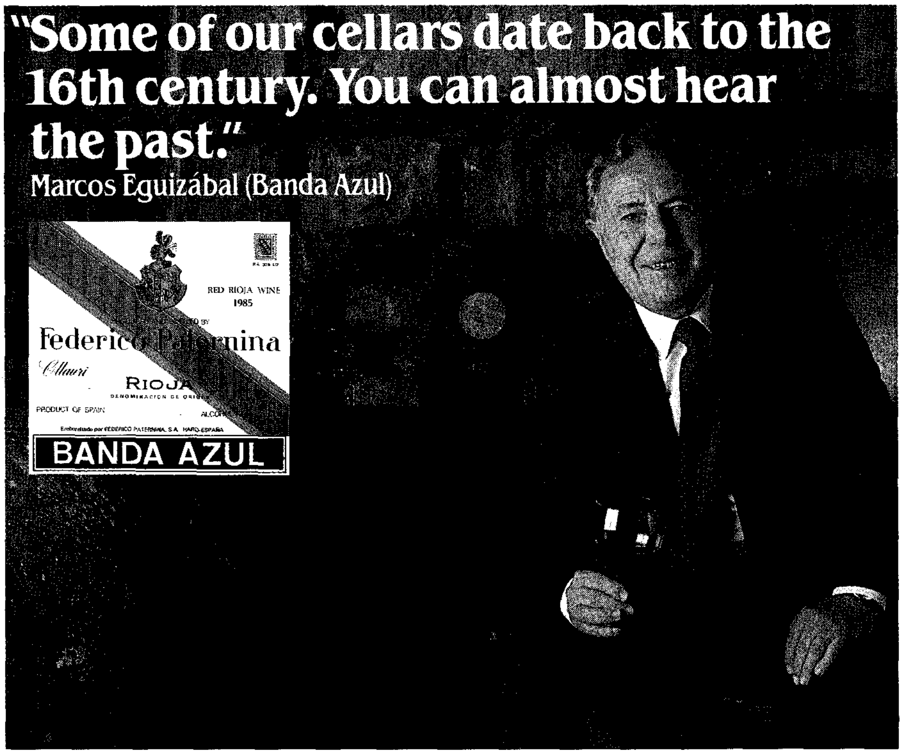
Photograph by Linda Alaniz.

as Desi Arnaz. In this flashback account of the eleven years that passed between the elopement of the red-haired comedienne with the Cuban bandleader and the dazzling success of their *I Love Lucy* sitcom, she worries about his womanizing, and he worries about his independence, and we aren't left with anything to worry about except, of course, the Middle East.

As Lucy—"she can't sing, she can't dance . . . but she can *act* like she can sing and dance"—Fisher is remarkable. She certainly never brought Lucy to my mind at any time in her strange range of movie parts, but she's perfect here, almost ominous in her resemblance, as if the planets had conspired at this sad Pierrot, a female Pagliacci. As Desi, Benard—a.k.a. Nico Kelly in *All My Children*—tries too hard, but then so did Desi. What we end up getting is a kind of Cuban Sammy Davis Jr.

HAVING SOMEHOW MANAGED TO MISS *Deadly Intentions,* the mini-series (1985), I can't compare the original to the sequel. All I can say is that **Deadly Intentions . . . Again?** (Monday, February 11; 9 to 11 P.M.; ABC) is one long, frantic tease. Dr. Charles Raynor (Harry Hamlin), after six and a half years in the big house for attempting to murder his first wife, gets out and sets about shooting up, making a hit list, talking on the telephone to his loony mother (Eileen Brennan), driving his second wife (Joanna Kerns) crazy, messing with the minds of his two stepdaughters, arranging for the credit cards necessary to a new identity, and buying a plane ticket to Latin America. All this is based, as usual, on a true story. None of it bodes well for anyone who knows Raynor. But neither will anything really happen to anyone who knows him. Because Hamlin's more believable impersonating a sociopath than he is impersonating a lawyer, and because capable director James Sadwith is in charge, *Deadly Intentions . . . Again?* is fast and furious to look at, but it goes nowhere at all but directly back to jail.

**In brief:** MORE BAD NEWS FOR CASTRO-symps: **Cuba and Cocaine** (*Frontline;* Tuesday, February 5; 9 to 10 P.M.; Channel 13) proves pretty much conclusively that the drug-runners have friends at the highest levels of Castro's government, including the Navy, the Air Force, and the Communist Party's Central Committee. . . . Lauren Bacall's not only our host in **Kisses** (Monday, February 11; 8 to 9 P.M.; and three other dates; TNT) but, through the miracle of modern technology, actually inserts herself into some of the famous movies where all this kissing happened, usually in the thirties and forties in black-and-white (so far!). If you really want to know, Cary Grant is said to have been the very best. ▬



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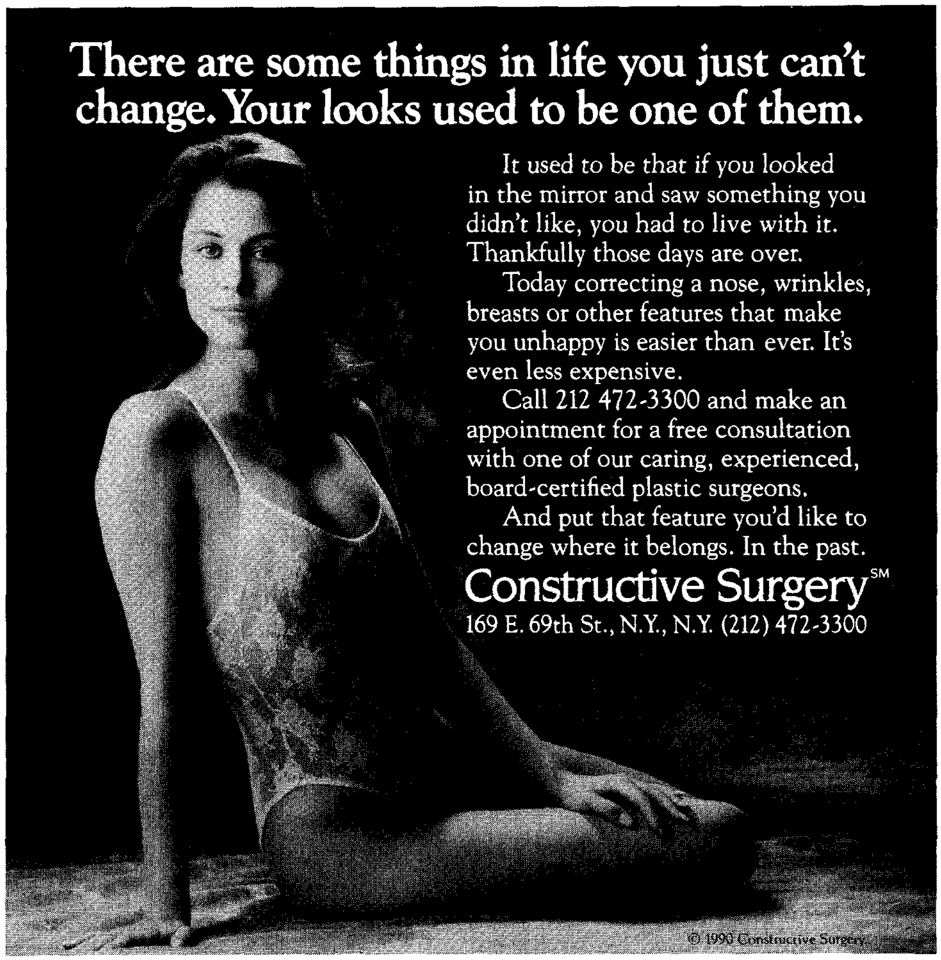

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## Dance/Tobi Tobias

# CONTRIVANCES

“. . .The dancing in *Coppélia* is pretty typical of ABT these days: technical proficiency, neat and clean, with no individual spirit. . .”

**FROTHY ROMP:** *Yeager as Swanilda in a refurbished* Coppélia.

**American Ballet Theatre** GAVE THE FIRST performances of its refurbished *Coppélia* at Washington’s Kennedy Center, retaining the Enrique Martinez choreography it has used for more than two decades—a lightweight, comic reading of the nineteenth-century classic. The more you know of Balanchine’s and the Royal Danish Ballet’s illuminating interpretations of the same material, the less satisfying this rendition will be.

ABT’s version is a frothy romp. It refuses to explore or even consider any of the several themes that make the scenario haunting: the issue of infusing life into automatons (a perverse kind of creativity); the parallel between the obsessed doll-maker-magician and his cherished invention and a choreographer and his ballerina; the eternal war between men and women; the wholesome warmth of real life, with all its imperfections, versus flawless art, ever alluring and ever unattainable. Despite these dimensions, which others have investigated so fruitfully, Martinez is content with telling a simplistic tale laden with pratfalls.

The newness of the production consists in its décor, by Tony Straiges, and its costumes, by Patricia Zipprodt. They are very peculiar. For Acts I and III, Straiges has constructed a middle-European village that is a toy town of gingerbread cottages: overly darling but not unreasonable, except for its palette. Rather than the hearty, forthright colors of indigenous folk art, the primary tones are ocher, rose, and a paled-out aquamarine—funky postmodern meets Laura Ashley.

The workshop Straiges has fashioned for Dr. Coppélius is preposterous. It looks like a playroom for the children of a rich family with ambitious social pretensions and a decorator whose grasp of period design is disconcertingly shaky. It’s airy, archly and insistently fanciful, and without a speck of dust anywhere except in the farcically thick clouds of it that arise from the doctor’s mammoth instruction manual, as if the curmudgeonly fellow had forbidden his excellent household help to touch his arcane encyclopedia.

Zipprodt dresses the dancers in outfits appropriate to these misconceived exigencies of architecture and interior design; they look like paper dolls. For the culminating nuptials, Swanilda gets to wear a concoction of gossamer pink-and-white flounces that could easily lead us to mistake her for the wedding cake.

As for the dancing, overall it’s pretty typical of what ABT offers these days: technical proficiency delivered neat and clean and without a trace of individual spirit. Cheryl Yeager, the Swanilda I saw, is an advanced example of this soulless excellence. She’s light, precise, and superficially cute as a button. Try to imagine her in the mysterious, convoluted universe of the E.T.A. Hoffmann tale from which *Coppélia* derives, and you realize what little substance she offers. Her Franz, Wes Chapman, was the only one of the solo performers to give his role some human truth; the affable part loosens up his usual tense, impersonally correct demeanor. Michael Owen, making his debut as Dr. Coppélius, had not yet found a way to focus the caricature handed to him. Nothing in this production, certainly, serves him as a cue to the character’s inherent idiosyncrasy, darkness, and pathos.

FOUNDED IN 1948 AND STILL LED BY A FAMily “dynasty,” the **Matsuyama Ballet** is apparently the first bastion of classical dancing in Japan. To convince New Yorkers that it is up to the traditional challenges of Western companies, it gave *Giselle* as one of its two City Center programs. To prove that it is also capable of engendering new work based on themes in its own regional domain, it offered the elaborately decorated, full-evening *Mandala,* choreographed by Tetsutaro Shimizu, son of the group’s original directors and the company’s (rather weak) premier danseur.

*Mandala* deserves credit as a phenomenon of sorts, being gravely (often absurdly) deficient in just about every area you can imagine. Its score, by Yoshihiro Kanno, has no dance impulse whatsoever and delivers only the most obvious atmospheric support. In turn, structure and rhythm are absent in the choreography. The narrative is unclear, illogical, or both; the manner of its rendition, a smorgasbord from hell.

The action features your standard impoverished, pure-hearted artist whose symbolic painting of the multifaceted universe intermittently comes to life while he searches for a Galatea to perform the dual role of model-lover. She is your regulation pathetic ingenue, here preoccupied with keeping her Catholic faith a secret. (How delectable she’d be in an Edward Gorey tale!) The gang of bandits that brings this worthy couple to grief is led by a pair who take their behavioral cues from Kyogen-style low comedy, though the ballet’s tragic finish—bloodstains under a cherry-blossom snow flurry—refers to the exquisite refinement of Noh drama. Add to this, at intervals, a roistering fairground crowd out of *Petrushka.* Obviously Shimizu has a cross-cultural fund of knowledge, but he hasn’t even begun to sort it out in terms of style or significance.

His pas de deux demonstrate the same idiot eclecticism, deriving equally from the English school (tender delicacy declin-

Photograph by Martha Swope.

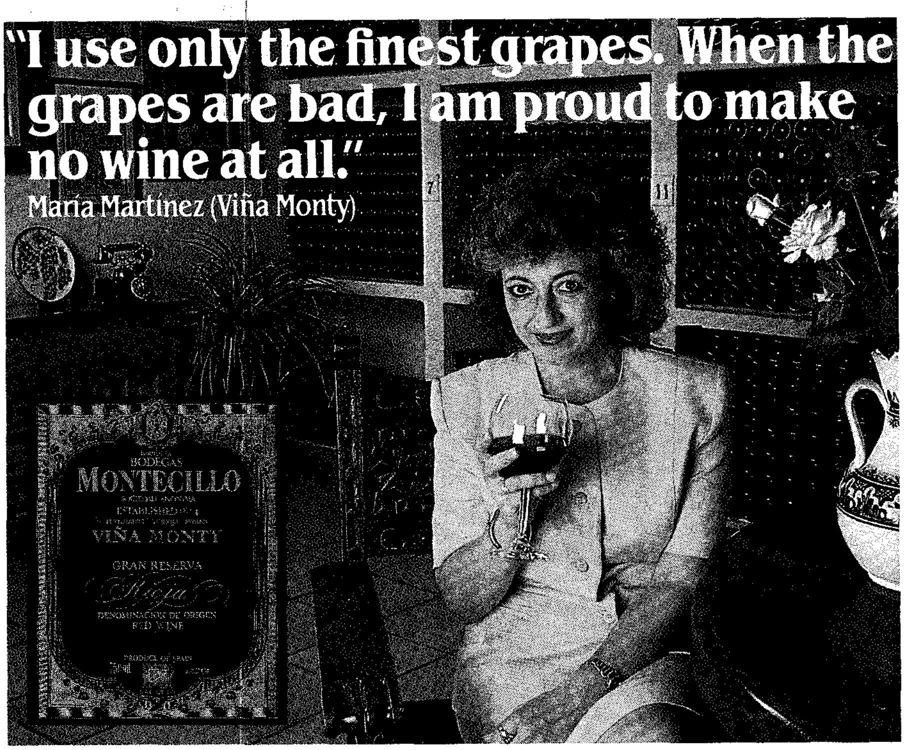
ing into fussiness) and the Russian one (grand-scale passion expanding into bombast). A good amount of the time, the stage is packed with a huge ensemble swarming in place to little perceptible purpose; the space is so crammed, there's no air to breathe, let alone move, in.

After this fiasco, the Matsuyama's *Giselle* was a revelation, justifying to some extent the company's claim to international status. The presentation is entirely professional—knowledgeable and sophisticated. Secondary points are its strong suit: attentiveness to dramatic nuance (such as Hilarion's lacking the self-confidence to knock on Giselle's door to offer his rustic bouquet, leaving it on her windowsill instead); a first-act set that convincingly indicates a couple of modest cottages set down in a stretch of rolling farmland; brief passages, like the wilis' *arabesques voyagées,* that synthesize technical accuracy with metaphor—the ensemble here suggested a deadly, roiling sea.

If I have my quibbles, it's because I've seen more inspired productions, and far more spontaneous performances at all levels—principals, soloists, and corps. This *Giselle* has the atmosphere of a graduation recital—that of a commendable school, mind you (though it should require a more powerful turnout and sharper footwork), one with strict discipline and dedicated students. But the dutifulness is excessive. Modeled, perhaps, on the approach of Yoko Morishita—who enforced her rights as prima ballerina by dancing the lead at all performances of both ballets—every effect looks preplanned, so overrefined in rehearsal that the performance is drained of vitality.

Morishita sets the style for the somewhat etiolated grace peculiar to the company and at the same time demonstrates the ecstatically radiant behavior of renowned stars. Unfortunately, all her effects in this area are imitative. She registers not like Margot Fonteyn, a born ballerina, but more like Eva Evdokimova, one of those forced-into-being stars. This calculated, self-conscious attempt to create an aura of entrancing loveliness is—in the theater as in real life—embarrassing to those at the receiving end.

To my mind, the interesting and unique aspect of Morishita's work has to do more with Japanese art and the culture from which it springs than with the conventions of Western classical dance. In *Giselle,* as the drama grows more and more intense, instead of increasing the projection of her gestures or obviously heightening her emotional effects, Morishita retreats into herself, growing smaller as a presence in space, quieter, and more intensely concentrated. At the very climax of tragic passion, she appears to be doing nothing. Doing nothing, but feeling everything, and drawing the spectator into this world of pure and terrible being. ■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# NEAR-MYTH

"...*Dead Mother or Shirley Not All in Vain* should be covered only by politically correct reviewers who wallow in this stuff..."

WHAT PROMPTED JOSEPH PAPP TO FISH THE profoundly untalented and deeply incoherent David Greenspan out of the morass of the fringe (lunatic fringe, that is) theater, name him one of his heirs, and throw open the resources of the Public Theater to him? *Gonza the Lancer,* his previous contribution to the Public, was an ugly dismantling of a Japanese classic, which I walked out on in disgust. Now we get Greenspan's own **Dead Mother or Shirley Not All in Vain,** a special blend of homosexual provocation, Jewish self-hatred, and brazen self-display. Talent and taste I would not expect from Greenspan, but here there is not even sense. This belongs either at the HOME (which is not a house) for Contemporary Theatre, which spawned Greenspan, or on a psychiatrist's couch. And it should be covered only by the politically correct reviewers from *The Village Voice* and *American Theatre,* who wallow in this sort of stuff.

The current work, written by David Greenspan, directed by ditto, and starring ditto, is in five acts and lasts two agonizing hours and 40 suffocating minutes. It is about a Jewish family with one homosexual son, Harold (Greenspan), and one heterosexual son, Daniel (Ben Bodé). Harold is married to Sylvia, although (as far as I could make out the nonlinear writing and inept delivery) Daniel had to consummate the marriage for him. To extract permission to marry, Harold had to disguise himself as Shirley, his mother, and crawl into bed with his half-asleep father, Melvin, and brainwash him.

Now Daniel wants to marry Maxine, who insists on meeting his mother first. However, Shirley has since died. So Harold must be pressed into service again to impersonate his mother, which he does in Charles Ludlam–Charles Busch style, only with less ability and more screaming. When his nerve runs out, he hides in the john, whence Daniel must coax him out. Greenspan is fond of bathroom scenes. There was one in his biblical-autobiographical epic, *2 Samuel 11, Etc.,* at the HOME, in which he also masturbated on the toilet, or so I was told by the *Voice* reviewer, who trumpeted the work as a masterpiece.

We get also Maxine's wheelchair-bound and brain-damaged granduncle, Saul (Ron Bagden), who can only grunt, though he later gets to regurgitate the interminable monologue a black female dental technician (unseen) had recited while cleaning his teeth. When Harold, still in discreet drag, emerges from the bathroom as Shirley, there is Melvin, and an awkward confrontation ensues, allowing Greenspan to indulge in further hysterics. Before that, however, Mary Shultz, a favorite actress of Greenspan's, has delivered an endless speech in the breathless, dementedly grinning manner that is de rigueur for actresses in the low-camp theater. But Greenspan has his ready-made audience that grooves on his nonsense. At the words "to have children," they get a hand gesture for intercourse and dissolve in guffaws; "after my parents were killed in a hijacking" elicits even louder laughter; and at "his head was chopped off," the hilarity peaks.

There follows a series of mythological vignettes whose chief purpose is to get easy yaks by camping up myths acted out in outrageous garb. Thus Zeus, flaunting his godfatherly (fake) phallus, says of his progenitor, "I threw the goddamn f---ing bastard into the underworld and he never since troubled me." (Gales of laughter.) Here the clever designer, Elsa Ward, supplies costumes travestying male and female sexual organs, and Greenspan hits the jackpot as Eris, getting to wear both real female undies and mock male genitals, though no myth makes an androgyne of Eris. Paris, however, gets the biggest ithyphallic rubber appendage, which Mary Shultz, as an Aphrodite in dark glasses, flicks or massages. Earlier, Paris the shepherd was buggering one of his sheep as he soliloquized. It's only a wooden sheep, but you can't have everything.

**CAMPING OUT:** *The Public's Bodé, Greenspan, and Terra Vandergaw.*

After the mythological interludes, Granduncle Saul gets to deliver the aforementioned dental discourse, which is all about microbes, bacteria, and "Rinse, please!" While he delivers it, Greenspan the actor stands gazing at him, listening in silent rapture to the words of Greenspan the author, his half-profile bathed in a halo of half-light.

Came, finally, an intermission, and I got the hell out, narrowly missing a shrink-bashing scene in which the four male actors, seated behind music stands, jeeringly read from the works of several psychiatrists not politically correct on the subject of homosexuality. And more, much more. Once again I raise the question: Why does Papp put on, with taxpayers' money, *Dead Mother or Shirley Not All in Vain,* by the author of, among other classics, *Dig a Hole and Bury Your Father*? Note that, far from discouraging you from seeing this play, I strongly urge you to catch it and send me your reply to the above question. There will be a modest cash prize for the best answer.

Photograph by Martha Swope.

THEATRE FOR A NEW AUDIENCE, WHOSE goal is to bring young people up to Shakespeare (a fine idea) or Shakespeare down to young people (not so fine), has mounted **Romeo and Juliet** at the now dilapidated and disused Victory Theater, which looks like a once gorgeous playhouse ravaged by the tooth of Peter Brook. TFANA has imported Bill Alexander, associate director of the Royal Shakespeare Company, and his innovations consist of having the citizens of Verona synchronize their watches, smoke pot, and, when disarmed in a duel by their opponent's sword, shoot him with a gun, as, modeling himself on Indiana Jones, Romeo does Tybalt.

This is not especially wonderful, but the political correctness of it all is. Thus there is a new character, "Giorgio, a worker," who, being a man of the people, sensibly tries to stop those brawling aristocrats. The apothecary is played by a woman, the ERA having prevailed in Mantua. The cast includes three blacks, of whom one (Timothy D. Stickney, the Mercutio) has genuine talent, and one Korean-American, who, like the two other black actors, has none. Most of the Caucasian actors are poor, too, e.g. Mark Niebuhr (Romeo), or worse, e.g., Richard Ferrone (Montague), Peggy Pope (Nurse), Patrick Kerr (Friar Laurence), and some others.

Certain problems stem from the unworkability of the Victory in its present condition, though it is still a lovely ruin. And although Fotini Dimou's set is fetching, her Renaissance costumes have a *Star Wars* look, no doubt to charm that "new audience." Another problem is the ruthless cutting, presumably because the "new audience" has scant endurance. So it's curious to hear Escalus say he has lost *two* kinsmen when the death of Paris is cut. But perhaps the bloodless, rigid, and inarticulate Paris of Daniel Dae Kim counts as a walking corpse.

Irwin Appel is nice as Peter, and there are three major performances. Stickney is a vital, well-spoken, sensitive Mercutio, though his dreadlocks are jarring; and Lynnda Ferguson, though a peculiar speller, is a noble, handsome, and powerful Lady Capulet. Best of all, Miriam Healy-Louie, with her soupçon of a Dublin accent, is an almost ideal Juliet, poignant but not insipid, delicate but also strong, and with a diction so good that her pianissimos resound in that cavernous house.

THE SWISS WRITER **Friedrich Dürrenmatt,** who died last December at age 69, was one of the giants of this, or any, century. As more of his vast body of work—plays, novels, stories, drawings, and personal, critical, political, and philosophical essays—becomes available in more and better translations, the Anglo-American world will share in the grief of losing him—even while taking comfort in the joy of discovering him. ▬

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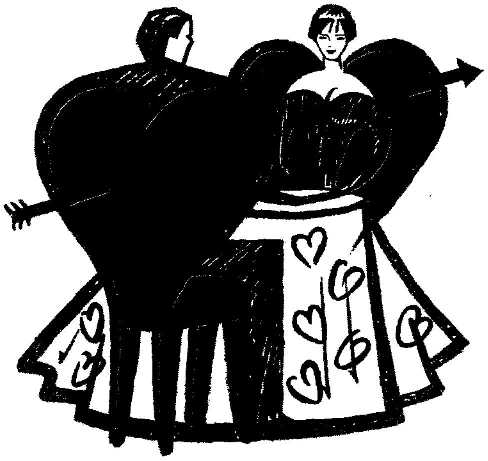

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## The Underground Gourmet/Fran Schumer

# PRIMA DONNA

"...At Bella Donna, as small as a one-room schoolhouse, the pasta's too satisfying to let anything else get in the way..."

I HESITATE TO MENTION THE RAVIOLI stuffed with spinach and served in a walnut cream sauce at **Bella Donna** (307 East 77th Street, 535-2866) because it was a special, and on the night you go, it might not be. If it is, eat and swoon. It's as rich and as luscious as an ice-cream sundae (and probably as fattening too). But then, almost everything is good in this tiny Italian restaurant, as small as a one-room schoolhouse—the pizza oven, cappuccino machine, and other diners all practically in your lap.

The menu lists 31 pastas, twelve appetizers, and fourteen pizzas, along with instructions to "ask about our homemade cakes, tarts, and tirami sú" (which, with its strong coffee taste, is worth trying even in these post–tirami sú times). A few non-pasta entrées (such as rack or leg of lamb) are featured daily, but the pasta's too satisfying and the portions, though not staggering, are too generous to let anything else get in the way. Just add salad, the excellent sourdough-like bread—baked in the same ovens as the light and crispy pizzas ($7.50 to $8.75), which you should also try—and wine that you supply.

Because everyone else's looks so good, you'll undoubtedly be tempted to change your pasta order from ravioli bella vista (filled with lobster and red snapper, in asparagus cream; $9.95) to tagliarini Salerno (calamari, lobster, and mussels in a Marsala sauce; $9) to the rigatoni al formaggi (my favorite: soft, fresh tubes in a light tomato cream, smoky mozzarella melting throughout; $7.75). Fortunately, the waitresses are tolerant and knowledgeable, too, steering you toward the daily specials, for which it is worth forsaking even the above. One night, bucatini with arugula and big hunks of sautéed tuna in a garlicky oil; another, that walnut fantasy (both, $9.95).

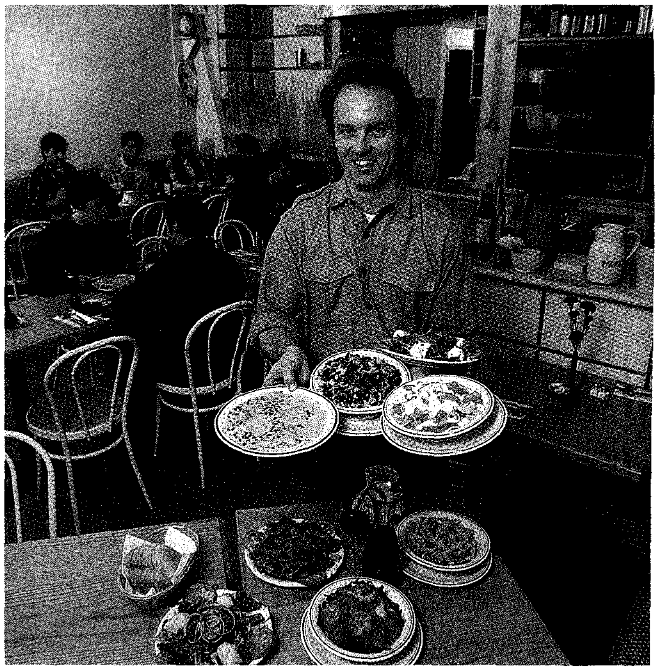
Prices at Bella Donna are ridiculous—salad, pasta, cappuccino, and dessert for two for $40, tax and tip included. This, and the no-reservations policy, explains the lines (the wait rarely exceeds 20 to 30 minutes). As for the tiny space, it means that you can ogle everyone's pasta. On the other hand, you can't get up, check your watch, or retrieve your wallet without half the dining room's having to play musical chairs.

Bella Donna is open for lunch Monday through Friday and for brunch Saturdays and Sundays 11 A.M. to 4 P.M., and for dinner daily 4 P.M. to midnight. Takeout available. No credit cards.

WITH SO MANY choices, sometimes the Underground Gourmet simply makes mistakes, or her idiosyncrasies overpower her otherwise good sense. Case in point: the cream-of-zucchini soup at the **Carnegie Hill Café** (1308 Madison Avenue, at 93rd Street; 534-7522), a velvety blend made tangy with a blast of Parmesan cheese. I didn't have a spectacular dinner or brunch here, but I'd go back day after day for it alone. Even better, just a scone and a cup of coffee earn you the privilege of lingering for hours in this little three-decker Mexican-tiled kitchen.

And what nice scones they are, too ($2.50 for one, with jam and butter). Even though co-owner Lottie Baglan (from Greenwood, Mississippi: Bisquick land) claims to have no particular interest in food, she makes scones that taste like Devon cream even before you add it or strawberry jam. Joggers torment themselves with muesli for breakfast, but before noon, I prefer lassitude and the light and tender raspberry-corn and oatmeal muffins made by a wizard named Margaret, who has yet to corrupt them with anything as coarse as bran (oat or otherwise).

At brunch, you can bore yourself with eggs this or that; I suggest baked Brie ($7.95). Even unbaked, it's not my favorite cheese, but what a difference the change from solid to liquid makes. Dunking a chewy baguette into this bowl of molten poison has got to be one of the best worst things you can do. And served with a wedge or two of innocent honeydew—how harmful can such a feast be?



**PASTA PERFECT:** *Bella Donna co-owner Saturno Baiocchi.*

Speaking of feasts, the best are concocted at lunch in this former cheese shop noted even then for its state-of-the-art soups. In addition to the cream of zucchini, regulars recommend mulligatawny, split pea with smoky ham, and a cream of red pepper that gets special-ordered to death (all, $3.95). Add to it a salad, preferably the one made entirely of fresh beets (creamy and pink in their binding of sour cream with carrots and dill; $4), and you have the perfect meal.

Dinner options include a warm goat-cheese-and-cabbage salad ($6), crunchy with pine nuts; penne with fennel sausage in tomato cream ($11); and a thick, juicy pork chop ($12) that spurts cognac, honey, and mustard and—along with the country-fried chicken—betrays the owners' southern roots.

Café regulars look like the cast of *Metropolitan:* Staff and clientele are identically well-kempt (in tortoiseshell headbands and cashmere sweaters). After school, students from Dalton and the Lycée Français stream in for cappuccino and pastry, their idea of a three o'clock snack.

The Carnegie Hill Café is open daily 9 A.M. to 10:30 P.M. Wine, beer, and takeout available. No credit cards. ■

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## BODYWEAR IN QUESTION

THE TWO NEW YORK BODY SHOPS ARE HOLDing a storewide sale, and everything's 20–50 percent off. For example, 1991 swimsuits, from such designers as Liza Bruce, Gottex, Body Glove, Anne Cole, Too Hot Brazil, and La Blanca, in sizes 6–14, retail $44–$156, now 20 percent off; bodywear from Dance France, Baryshnikov, Marika, and Dance Basics, retail $24–$56, 20–50 percent off; Nike and Keds footwear in 1991 styles—Nike, retail $62–$85, 20 percent off; Keds, retail $25–$54, 20–50 percent off; assorted other Keds styles, 50 percent off; sportswear by Tripp, Malavé, and Street Life, retail $30–$92, now 20 percent off; and more. Shoes available only at Third Avenue store. A.E., M.C., V., checks accepted. *New York Body Shop, 49 W. 57th St. (838-1008); Mon.–Fri. 9:30 a.m.–7:30 p.m.; Sat. 10 a.m.–7 p.m.; and Sun. noon–6 p.m.; 1195 Third Ave., near 69th St. (737-6670); Mon.–Fri. 10 a.m.–7:30 p.m.; Sat. till 7 p.m.; and Sun. 11 a.m.–6 p.m.; through 2/18.*

## ANY PORTFOLIO IN A STORM

LEATHER LEGAL-SIZE ATTACHÉS AND PORTfolios for men and women are now 20–50 percent off retail here. For example, top-grain tan or black cowhide top-zippered

**DO NOT PHONE:** *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

portfolio with retractable handles, removable shoulder strap, and 2 outside pockets, was $300, now $159.95; attaché expandable from 4–5¼ in., in dark-cordovan full-grain cowhide lined in pigskin, with solid-brass hardware and combination locks, was $389.50, now $299.95; traditional overlap English-style banker's cases with hunter-green lining, files, gold brass hardware, brass key locks, and raised molded edge, in 3-in., 4-in., and 5-in. widths, also in dark cordovan, were $289.50, $319.50, $359.50 respectively, now $159.50, $229.50, and $259.50; supple flap-over cases and top-zippered portfolios in soft black lambskin with removable shoulder straps, were $389.50, now $309.95 for cases; were $289.50, now $229.50 for portfolios; and much more. A.E., M.C., V.; no checks; all sales final. *Lederer de Paris, 613 Madison Ave., at 58th St. (355-5515); Mon.–Sat. 9:30 a.m.–6 p.m.; through 2/28.*

## CAUSE FOR ALARMS

AMERICAN SECURITY SYSTEMS IS SELLING some of its hardware and services at a 15 percent discount. For example: Buy a Central Station Alarm for your home or business, and you'll get 15 percent off the installation plus three months of free monitoring. Also, pay for American to monitor your existing alarm system, usually $205, and you'll save the $100 reprogramming fee and get three months of monitoring free; all closed-circuit-TV, card-access, and intercom installations are 15 percent off; Medeco keys, were $3.75 for 5-pin, $4.50 for 6-pin, now $1.99 each; and more. A.E., M.C., V., checks accepted; all sales final. *American Security Systems, Inc., 11 E. 20th St. (533-0801); Mon.–Fri. 8:30 a.m.–5 p.m. or call for appointment; through 3/31.*

## FUR KEEPS

THIS SHOWROOM IS HAVING A MOVING sale—and reducing about 100 one-of-a-kind Givenchy and Laurence Kaye Furs in sizes 6–12, such as these by Givenchy: natural Barguzin Russian-sable swirl coat, retail $125,000, here $45,000; black-dyed Russian-broadtail coat with black-dyed Russian-sable collar and cuffs, retail $35,000, here $15,000; mahogany mink coat with large cape collar, retail $12,500, here $5,500. By Laurence Kaye: wild-type mink polo coat, retail $13,000, here $4,500; and more. First summer's storage, monogram, insurance appraisal, and

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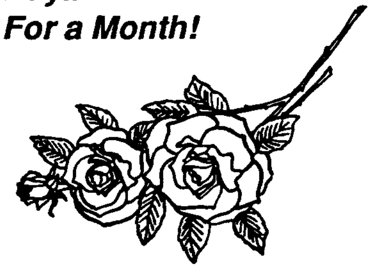

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### SHOULDER THE BURDEN

THIS MANUFACTURER'S SHOWROOM OFFERS many one- and few-of-a-kind women's-handbag samples, many made from snakeskin mixed with leather, some from more exotic and expensive skins. Each comes with shoulder strap, and all are priced below wholesale (half of retail or even less). For example, small patchwork bags, some metallic, some made from snakeskin, wholesale $32, retail around $69, here $25; flap-over styles, wholesale $110, here $65; python attaché cases, wholesale $160, retail $350, here $110; snakeskin evening pouches, some with set-stone clasps, wholesale $90–$110, here $75–$85; and more, including an assortment of such small leather goods as French purses of woven leather, some in snakeskin, here $18. No credit cards; checks accepted as deposits only (merchancise held until they clear); all sales final. *Varon Handbags, Ltd., 15 E. 32nd St., 12th floor (532-4117); Mon.–Sat. 10 a.m.–5 p.m.; through 2/16.*

### POPULAR CULTURES

THIS SHOP SPECIALIZES IN NEW AND OUT-OF-print U.S. and foreign art and ethnology books, scholarly journals, and exhibition and auction catalogues about Oceania, Africa, the Americas, and Southeast Asia. Now it offers 15 percent off every title in stock. There are thousands. For example, *Primitivism in 20th Century Art,* was $100, now $85; and *The History of Beads,* was $60, now $51. Out-of-print titles include *Art in the Cycle of Life,* was $50, now $42.50; *Rediscovered Masterpieces of African Art,* was $75, now $63.75; *Aida: Life and Ceremony of the Gogodola,* was $75, now $63.75. M.C., V., checks accepted; all sales final; no mail or phone orders. *O.A.N., 9 E. 38th St., 4th floor (779-0486); Mon.–Fri. noon–6 p.m.; through 2/8.*

### ELEMENTS OF STYLING

MEN AND WOMEN CAN GET A FREE HAIRCUT (usually $50) at this Madison Avenue salon (the salon picks the stylist)—just pay for a single-process color, highlighting, or perm. If you come only for a haircut with designated stylists, you'll get a $15 manicure free. Appointment necessary; checks accepted; no credit cards. *David Daines Salon, 833 Madison Ave., near 69th St. (535-1563); through 3/1.* ■

## A Complete Entertainment Guide for Seven Days Beginning

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# MOVIES

## THEATER GUIDE

COMPILED BY STEPHEN DUBNER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

## MANHATTAN

### *Below 14th Street*

1. **FILM FORUM—209 W. Houston St.** (727-8110). #1—*Wait for Me in Heaven* (1987). #2—Through 2/7: "Jean-Luc Godard Retrospective." 2/6–7: *Hail Mary* (1985); *First Name: Carmen* (1983). 2/8–3/14: "Landmarks, Breakthroughs, and Milestones in Black Film History." 2/8–12: *Carmen Jones* (1954); *St. Louis Blues* (1958). #3—*1900* (1977).

2. **ESSEX—Grand St. at Essex St.** (982-4455). *Home Alone.*

3. **ANGELIKA FILM CENTER—18 W. Houston St.** (995-2000). #1—*Metropolitan.* #2—*The Russia House.* #3—*Too Much Sun.* #4—*Vincent & Theo.* #5—*Meet the Applegates.* #6—"The Third Animation Celebration." Opening 2/8: *Rosencrantz & Guildenstern Are Dead.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Misery.* #2—*Awakenings.*

6. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). *Hamlet.*

7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Home Alone.* #2—*Not Without My Daughter.* #3—*Flight of the Intruder.* Opening 2/8: *L.A. Story.*

8. **THEATRE 80—St. Marks Pl. bet. First and Second Aves.** (254-7400). 2/6: *To Catch a Thief* (1955); *Wait Until Dark* (1967). 2/7: *How to Marry a Millionaire* (1953); *Gentlemen Prefer Blondes* (1953). 2/8–9: *Notorious* (1946); *Spellbound* (1945). 2/10: *Interiors* (1978); *Love and Death* (1975). 2/11: *Persona* (1967); *The Seventh Seal* (1956). 2/12: *Local Hero* (1983); *Restless Natives* (1986).

9. **CINEMA VILLAGE (formerly The Bijou)—Third Ave. bet. 12th–13th Sts.** (505-7320). *Straight for the Heart.*

10. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*The Grifters.* #2—*The Godfather Part III.*

11. **CINEMA 12 (formerly Cinema Village)—12th St. east of Fifth Ave.** (924-3363). *The Vanishing.*

12. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Green Card.* #2—*Reversal of Fortune.* #3—*GoodFellas.* #4—*The Rescuers Down Under; Cinema Paradiso.*

### *14th–41st Streets*

18. **LOEWS 19TH STREET EAST—Broadway at 19th St.** (260-8000). #1—*Book of Love.* #2—*The Godfather Part III.* #3—*Queens Logic.* #4—*Meet the Applegates.* #5—*Dances With Wolves.* #6—*Dances With Wolves.* Opening 2/8: *L.A. Story.*

19. **NEW CHELSEA—23rd St. bet. Seventh and Eighth Aves.** (691-4744). #1—*Misery.* #2—*Home Alone.* #3—*Mermaids.* #4—*Once Around.* #5—*Kindergarten Cop.* #6—*Awakenings.* #7—*The Long Walk Home.* #8—*The Grifters.* #9—*The Grifters.* Opening 2/8: *Sleeping With the Enemy.*

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Popcorn.* #2—*Lionheart.* #3—*Eve of Destruction.*

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *Run.*

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *The Grifters.*

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*Mermaids.* #2—*Meet the Applegates.* #3—*The Godfather Part III.*

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Awakenings.*

26. **MURRAY HILL CINEMAS—34th St. west of 3rd Ave.** (689-6548). #1—*Hamlet.* #2—*The Field.* #3—*Green Card.* #4—*The Russia House.*

### *42nd–60th Streets*

31. **NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—*Home Alone.* #2—*Lionheart.* Opening 2/8: *Sleeping With the Enemy.*

32. **LOEWS ASTOR PLAZA—44th St. west of Broadway.** (869-8340). *The Godfather Part III.*

33. **CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—*The Grifters.* #2—*Popcorn.* #3—*Look Who's Talking Too.* #4—*GoodFellas.* #5—*Book of Love.* #6—*Misery.* Opening 2/8: *L.A. Story.*

34. **EMBASSY 1—Broadway bet. 46th–47th Sts.** (302-0494). *Flight of the Intruder.*

# MOVIES

**36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts.** (730-7262). *Eve of Destruction.* **EMBASSY 3—***Not Without My Daughter.* **EMBASSY 4—***The Russia House.*

**37. WEST SIDE CINEMA—Seventh Ave. bet. 47th–48th Sts.** (398-1720). #1—*White Fang.* #2—*Run.*

**38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves.** (246-1583). #1—*Home Alone.* #2—*Kindergarten Cop.* #3—*Meet the Applegates.* #4—*Postcards From the Edge.* #5—*Mermaids.* #6—*Hidden Agenda.*

**40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves.** (757-2406). *Green Card.*

**41. ZIEGFELD—54th St. west of Sixth Ave.** (765-7600). *Edward Scissorhands.*

**42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts.** (755-3020). *GoodFellas.*

**43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St.** (265-2520). *Men of Respect.* Opening 2/8: *Rosencrantz & Guildenstern are Dead.* **CARNEGIE SCREENING ROOM—***The Long Walk Home.*

**44. SUTTON—57th St. east of Third Ave.** (759-1411). #1—*Run.* #2—*Queens Logic.*

**45. FESTIVAL THEATER—57th St. west of Fifth Ave.** (307-7856). *Meet the Applegates.*

**46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave.** (581-7360). *The Sheltering Sky.*

**47. BIOGRAPH—57th St. east of Broadway** (582-4582). Through 2/6: "Tribute to Joel McCrea." 2/5–6: *The Richest Girl in the World* (1934); *Three Blind Mice* (1938). 2/7–23: "Tribute to Greta Garbo." 2/7–9: *Grand Hotel* (1932); *The Single Standard* (1929). 2/10–11: *Anna Karenina* (1935); *Mata Hari* (1932). 2/12–13: *Susan Lenox: Her Fall and Rise* (1931); *As You Desire Me* (1932).

**48. GOTHAM—Third Ave. bet. 57th–58th Sts.** (759-2262). Through 2/7: *Home Alone.* Opening 2/8: *Sleeping With the Enemy.*

**49. PLAZA—58th St. east of Madison Ave.** (355-3320). *Cyrano de Bergerac.*

**50. LOEWS FINE ARTS—58th St. west of Fifth Ave.** (980-5656). *Alice.*

**51. 59th STREET EAST—59th St. west of Second Ave.** (759-4630). *Lionheart.*

**52. MANHATTAN TWIN—59th St. bet. Second and Third Aves.** (935-6420). #1—*Kindergarten Cop.* #2—*Book of Love.*

**53. BARONET—Third Ave. at 59th St.** (355-1663). *The Grifters.* **CORONET—***Awakenings.*

**54. CINEMA 3—59th St. west of Fifth Ave.** (752-5959). *Vincent & Theo.*

**55. CINEMA I—Third Ave. at 60th St.** (753-6022). *Green Card.* **CINEMA II—***Mr. & Mrs. Bridge.* **CINEMA THIRD AVE.—***Memories of a Marriage.*

## *61st Street and Above, East Side*

**60. UA GEMINI TWIN—Second Ave. at 64th St.** (832-1670). #1—*Look Who's Talking Too.* #2—*Not Without My Daughter.*

**61. BEEKMAN—Second Ave. at 66th St.** (737-2622). *Once Around.*

**62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts.** (744-7339). #1—*The Russia House.* #2—*The Godfather Part III.*

**63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St.** (734-0302). *Hamlet.*

**64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts.** (879-1313). *Dances With Wolves.*

**65. UA EAST—First Ave. at 85th St.** (249-5100). *The Godfather Part III.*

**66. 86TH STREET EAST—86th St. east of Third Ave.** (249-1144). #1—*Run.* #2—*Home Alone.*

**68. 86TH STREET—86th St. west of Lex. Ave.** (534-1880). #1—*Kindergarten Cop.* #2—*Misery.*

## *61st Street and Above, West Side*

**79. LOEWS PARAMOUNT—Broadway at 61st St.** (247-5070). *Dances With Wolves.*

**80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway** (265-7466). *Awakenings.*

**81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts.** (757-2280). #1—*Taxi Blues.* #2—*Rikyu.* #3—*The Nasty Girl.* Opening 2/8: *Ay, Carmela!*

**83. REGENCY—Broadway bet. 67th–68th Sts.** (724-3700). *Once Around.*

**85. LOEWS 84TH STREET SIX—Broadway at 84th St.** (877-3600). #1—*Hamlet.* #2—*Green Card.* #3—*Queens Logic.* #4—*The Godfather Part III.* #5—*The Grifters.* #6—*Book of Love.* Opening 2/8: *L.A. Story.*

**87. METRO CINEMA—Broadway bet. 99th–100th Sts.** (222-1200). #1—*Kindergarten Cop.* #2—*Home Alone.*

**89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts.** (865-8128). #1—*Run.* #2—*Lionheart.*

**91. NOVA—Broadway bet. 147th–148th Sts.** (862-5728). #1—*Popcorn.* #2—*Home Alone.*

# MUSEUMS, SOCIETIES, ETC.

**AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria** (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. 2/9–3/3: "From Harlem to Hollywood, Part II: The 1970s New Black Cinema." 2/9 at 2: *The Learning Tree* (1969), dir. Gordon Parks Sr., with Kyle Johnson, Alex Clarke, Estelle Evans (director will be present); at 4: *Cotton Comes to Harlem* (1970), dir. Ossie Davis, with Godfrey Cambridge, Raymond St. Jacques. 2/10 at 4: *Sounder* (1972), dir. Martin Ritt, with Cicely Tyson, Paul Winfield.

**ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St.** (477-2714). $6; students and senior citizens $5; members $4. Call for times. Through 2/9: "The New Festival: Downtown Winter Series," a collection of films from the N.Y. Int'l. Festival of Lesbian & Gay Film. 2/6–7: *The Personal File of Anna Akhmatova* (1989), dir. Semyon Aranovitch. 2/8: "Artists Space Presents" (a program of short films). 2/8–9: "Japanese Experimental Film 1989." Opening 2/9: "Stan Brakhage: The 80s." 2/9–10: "Avant-Garde Film & Video Today."

**ARTISTS SPACE—223 W. Broadway** (226-3970). Free. Through 3/2: "Reframing the Family." Tue.–Sat., 11 a.m.–6.

**BLACK INTERNATIONAL CINEMA—NEW YORK—Adam Clayton Powell Jr. State Office Bldg.—163 W. 125th St.** 2/8 at 7: a discussion about women filmmakers followed by screenings of *Visions of the Spirit; Hairpiece;* and *Syvilla, They Dance to Her Drum.* **James Monroe High School, 1800 Bonyton Ave., Bronx** (718-858-6014). 2/10 at 2: *The Marriage Dinner; Grown.* $5; students and senior citizens $3.

**BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn** (718-638-5000). Free with museum admission. Through 3/10: "Asian American Video Visions"; Sundays at 2. 2/10: "Tribute to Keiko Tsuno": *Third Avenue: Only the Strong Survive* (1979); *The Story of Vinh* (1990).

**FLYNN—133 Crosby St.** (966-0426). Reservations necessary. 2/8 at 8, 2/9 at 4 & 7: *The Last Clean Shirt* (1964), dir. Alfred Leslie, with text by Frank O'Hara and music by Leiber/Stoller/Otis.

**FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St.** (355-6160). "Ciné-Club." $5.50; students $4; members free. 2/6 at 12:30, 3:15, 6, & 8: *Rue Cases-Nègres (Sugar Cane Alley)* (1983), dir. Euzhan Palcy, with Garry Cadenat, Darling Légitimus, Douta Seck.

**THE GREATER PORT JEFFERSON ARTS COUNCIL—Theatre Three, 412 Main St., Port Jefferson.** Free. Through June: "Images of Jews in Hollywood: A Retrospective." 2/11 at 8: *Enemies, a Love Story* (1989), dir. Paul Mazursky, with Ron Silver, Anjelica Huston, Lena Olin, Margaret Sophie Stein.

**JAPAN SOCIETY—333 E. 47th St.** (752-3015). $6.50; members, senior citizens, and students $5. Through 2/11: "Crime and Passion in Japanese Cinema." 2/8 at 6:30: *Violence at Noon (Hakuchu No Toorima)* (1966), dir. Nagisa Oshima. 2/11: *Jun* (1978), dir. Hiroto Yokoyama.

**MAXWELLS—1039 Washington St., Hoboken, N.J.** (201-798-4064). $3–$5. 2/3 and 2/5 at 8:30: *Berkeley in the Sixties* (1990), dir. Mark Kitchell. 2/6 at 8:30: "Winners of the Thomas Edison Black Maria Film Festival." 2/10 at 4: "Mad Max Marathon": *Mad Max* (1979), dir. George Miller, with Mel Gibson; *Road Warrior* (1981), dir. George Miller, with Mel Gibson; *Beyond Thunderdome* (1985), dir. George Miller and George Ogilvie, with Mel Gibson. 2/12 at 7:30: *Mad Max; Road Warrior.*

**METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St.** (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art"; "Black History Month"; "Constructing the Future: Early Soviet Cinema." 2/6 at 2: *Art in Revolution.* 2/7 at 2: *Malevich.* 2/8 at 2: *Art in Revolution;* at 7:30: *James Baldwin: The Price of the Ticket.* 2/9 at 12:30 and 2: "Films for Families"; at 1:15: *Victory Over the Sun;* at 4 and 6:30: *The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks.* 2/12 at 2: *The Feast at the House of Levy: Paolo Cagliari, Called Veronese; Liberty Guiding the People: Eugene Delacroix.*

**MILLENNIUM FILM WORKSHOP—66 E. 4th St.** (673-0090). $5. Through 2/10 at 8: "British Avant-Garde Film and Video, 1977–87."

**MUSEUM OF BROADCASTING—1 E. 53rd St.** (752-7684). $4.50; students $3.50; under 13 and senior citizens $2.50. Through 5/4: "Comedians' Choice: Acts & Influences," a series featuring the work of comedians complemented by clips of their influential predecessors. Tue.–Sat. at 12:15, Tue. at 5:30. 2/5–9: Dennis Miller. 2/12–16, 2/19–23: Whoopi Goldberg.

**MUSEUM OF MODERN ART—11 W. 53rd St.** (708-9490). Free with museum admission. 2/12 at 6:30: "The Blonde Bombshell and Beyond: Molly Haskell," the final lecture in a series examining comedy in film. Ongoing series: "Hard, Fast, and Beautiful: Ida Lupino, Filmmaker and Actress"; "Jon Jost: American Independent." 2/7 at 2:30: *Not Wanted* (1949), dir. Elmer Clifton (co-produced and co-written by Ida Lupino), with Sally Forrest, Keefe Brasselle, Leo Penn; at 3 and 6: *No Comments* (1984) and *First Day of School* (1990), both dir. Lasse Naukkarinen; at 6: *Outrage* (1950), dir. Ida Lupino, with Mala Powers, Tod Andrews. 2/8 at 2:30: *They Drive By Night* (1940), dir. Raoul Walsh, with Ida Lupino, Ann Sheridan, Humphrey Bogart; at 3: *Plain Talk & Common Sense (uncommon senses)* (1988), dir. Jon Jost; at 6: *The Hitchhiker* (1953), dir. Ida Lupino; at 6: *Chameleon* (1978), dir. Jon Jost. 2/9 at 11:15: "Family Films: Illuminating Documentaries"; at 2: *The Bigamist* (1953), dir. Ida Lupino, with Lupino, Edmond O'Brien, Joan Fontaine; at 2:30: short films by Jon Jost; at 5: *High Sierra* (1941), dir. Raoul Walsh, with Ida Lupino, Humphrey Bogart, Joan Leslie; also at 5: *Nightshift* (1980), dir. Robina Rose. 2/10 at 2: *Not Wanted* (see 2/7); at 2:30: short films by Jon Jost; at 5: *They Drive By Night* (see 2/8); also at 5: *Bell Diamond* (1987), dir. Jon Jost. 2/11 at 2:30: *Private Hell 36* (1954), dir. Don Siegel (written by Ida Lupino), with Lupino, Steve Cochran, Howard Duff; at 3: *Stagefright* (1981), dir. Jon Jost; at 6: *The Bigamist* (see 2/9); at 6:30: "An Evening With Donna Cameron," featuring screenings of her films: *Tyger Tyger* (1990); *Fauve* (1990). 2/12 at 2:30: *High Sierra* (see 2/9); at 6: *Road House* (1948), dir. Jean Negulesco, with Ida Lupino, Richard Widmark, Celeste Holm.

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**NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y.** (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Call for times unless indicated. Through 2/7: *Vincent & Theo* (1990), dir. Robert Altman, with Tim Roth, Paul Rhys. 2/8–11: *The Camp at Thiaroye* (1989), dir. Ousmane Sembene. 2/12 at 8: *H2 Worker* (1990); director Stephanie Black will be present.

**NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St.** (621-0609/0619). 2/7 at noon: *Lambert & Co.* (1964), dir. D. A. Pennebaker; *Don't Look Back* (1966), dir. D. A. Pennebaker. **58th Street Branch, 127 E. 58th St.** 2/8 at 2: *Ikura*, dir. Akira Kurosawa. **Hamilton Grange Branch, 503 W. 145th St.** 2/6 at 3:30: *Paul Robeson: The Tallest Tree in Our Forest.*

**PUBLIC THEATER—425 Lafayette St.** (598-7171). $6; senior citizens and students $5. Through 2/14: *Rodrigo D: No Future*, dir. Victor Manuel Gaviria. Tue.–Fri. at 5:30, matinee Sat. & Sun. at 2:30 and 5. Through 2/14: *A Tale of the Wind* (1984–88), dir. Joris Ivens. Nightly except Mon. at 7 & 9; add'l. matinee Sat. & Sun. at 4.

**QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow–Corona Park, Queens** (718-592-2405). Free with museum admission. Through 2/16: "Masters of Japanese Cinema"; Saturdays at 2. 2/9: *Ikuru* (1952), dir. Akira Kurosawa, with Takashi Shimura and Nobuo Kaneko.

**U.S.A./U.S.S.R. SCREENWRITERS FESTIVAL—Mark Goodson Theatre, 2 Columbus Circle (58th St. at 8th Ave.)** 2/4–8: screenings of Soviet films, with most of the screenwriters present. 2/4 at 6: *The Sinner* (1988), by Vladimir Gonik; at 8: *Theme* (1988), by Alexander Chervinsky. 2/5 at 6: *The Story of Assya Kliachina Who Fell in Love but Never Married*, by Yuri Klepikov; at 8: *Zero City* (1989), by Alexander Borodansky. 2/6 at 6: *White Sun of the Desert* (1970), by Rustam Ibragimbekov; at 8: *Comrade Stalin Goes to Africa* (1990), by Irakli Kvirikadze. 2/7 at 6: *Burn, Burn My Star* (1969), by Valeri Frid; at 8: *Incendiaries*, by Alla Krinitsina. 2/8 at 6: *Kinfolk* (1982), by Victor Merezhko; at 8: *Plumbum* (1987), by Alexander Mindadze.

**WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St.** (570-0537/3600). Free with museum admission. Through 2/17: "The Return of Visual Pleasure." 2/7 at 2: *Age 12: Love With a Little L* (1990), dir. Jennifer Montgomery; *Welcome to Normal* (1990), dir. Sadie Benning; *The Way of the Wicked* (1989), dir. Christine Vachon; *Damned If You Don't* (1987), dir. Su Friedrich. 2/8 & 2/10 at 2: *Illusions* (1982), dir. Julie Dash; *Two Lies* (1989), dir. Pam Tom. 2/12 at 2: *Martina's Playhouse* (1989), dir. Peggy Ahwesh; *Committed* (1984), dir. Lynne Tillman and Sheila McLaughlin; at 5: *A Different Image* (1981), dir. Alile Sharon Larkin; *Cycles* (1989), dir. Zeinabu Irene Davis.

## BRONX

**150. ALLERTON—Allerton Ave. nr. Cruger Ave.** (547-2444). #1—*Popcorn.* #2—*Home Alone.* #3—*Lionheart; Eve of Destruction.*

**151. AMERICAN QUAD—1450 East Ave.** (828-3949). #1—*Run.* #2—*Home Alone.* #3—*Kindergarten Cop.* #4—*Awakenings.*

**152. BAY PLAZA—2210 Bartow Ave.** (320-3020). #1—*Kindergarten Cop.* #2—*Eve of Destruction.* #3—*Lionheart.* #4—*The Godfather Part III.* #5—*Home Alone.* #6—*Awakenings.* #7—*Meet the Applegates.* #8—*Run.* #9—*Once Around; Hamlet.*

**153. DALE—189 W. 231st St.** (884-5300). #1—*Lionheart.* #2—*Not Without My Daughter; Home Alone.*

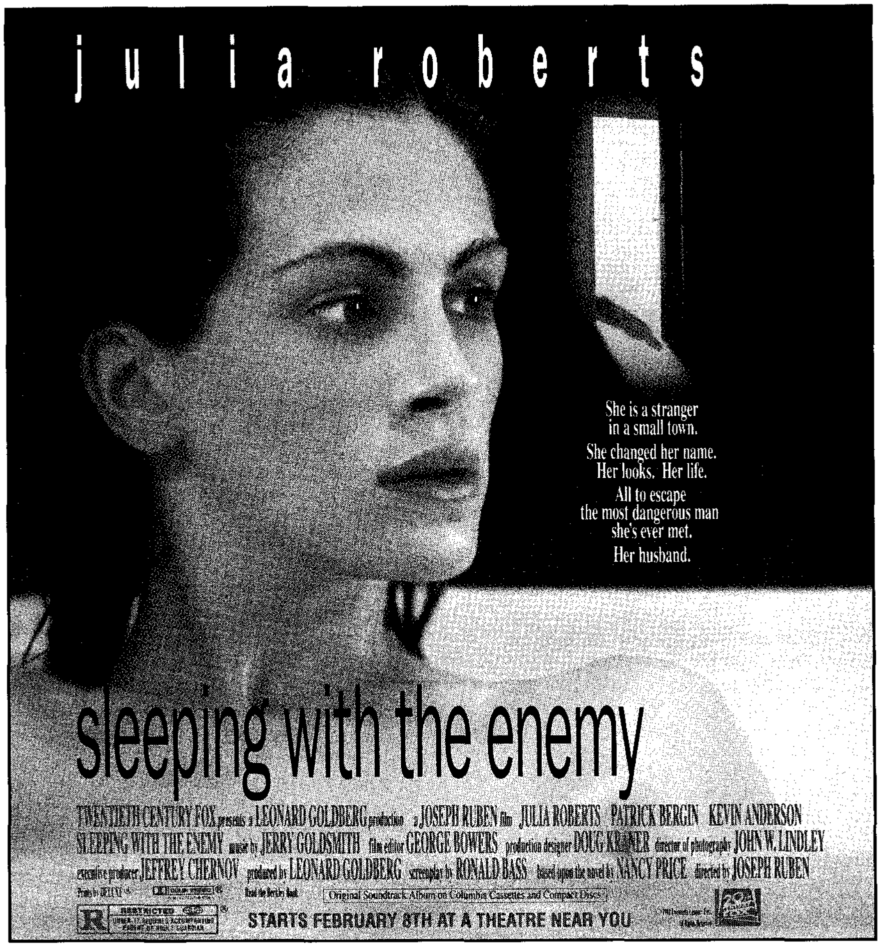
**154. FAIRMONT—**(901-3006). The Fairmont has closed.

**155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** (792-2100). #1—*Home Alone.* #2—*Awakenings.* #3—*The Grifters.* #4—*Kindergarten Cop.*

**156. KENT—E. 167th St. nr. Grand Concourse** (538-4000). Through 2/7: *Lionheart; Popcorn.* Beg. 2/8: *Home Alone* (tent.)

**157. LOEWS PARADISE—E. 188th St. at Grand Concourse** (367-1288). #1—*Popcorn.* #2—*Lionheart.* #3—*Eve of Destruction.* #4—*The Godfather Part III.*

**158. PALACE—Unionport Rd. at E. Tremont Ave.** (829-3900). #1—*Lionheart.* #2—*Eve of Destruction.* #3—*Popcorn.* #4—*Not Without My Daughter.*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in a small town.
She changed her name.
Her looks. Her life.
All to escape
the most dangerous man
she's ever met.
Her husband.
sleeping with the enemy
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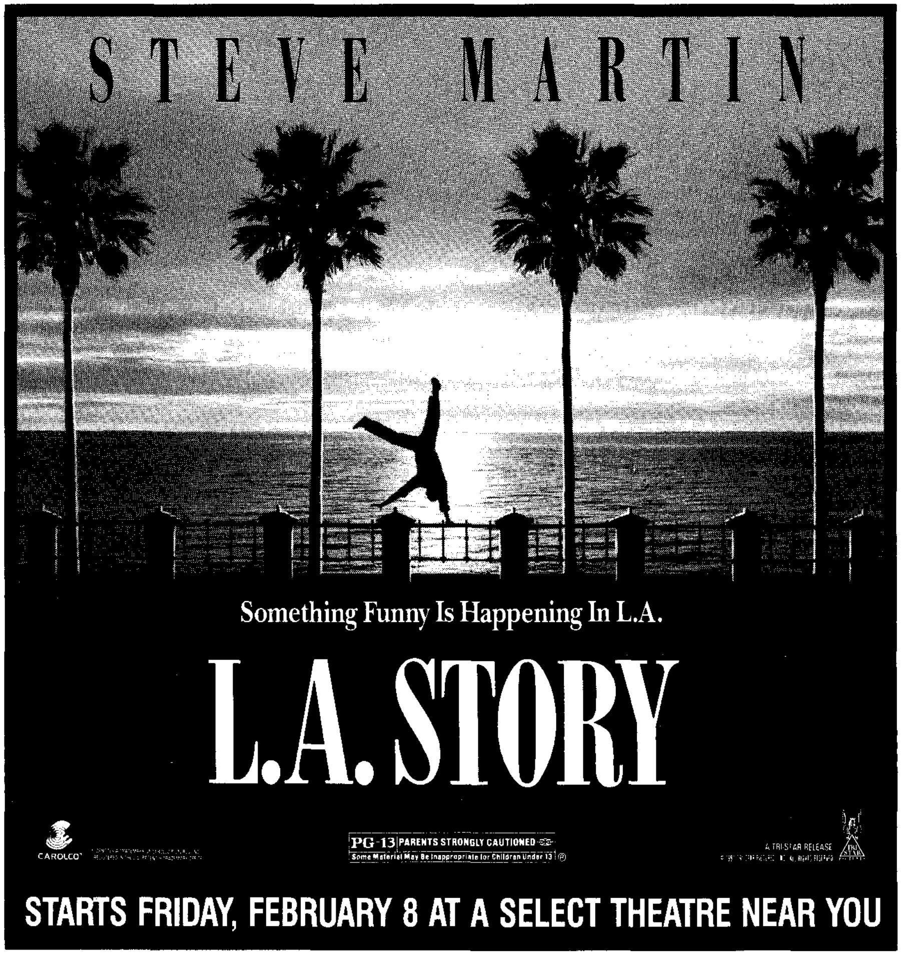
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**159. RIVERDALE—Riverdale Ave. at 259th St.** (884-9514). #1—*Alice.* #2—*Hamlet.*

**160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** (409-9030). #1—*Book of Love.* #2—*Run.* #3—*Popcorn.* #4—*Meet the Applegates.* #5—*Once Around.* #6—*Eve of Destruction.* #7—*Home Alone.* #8—*Kindergarten Cop.* #9—*Not Without My Daughter.* #10—*Edward Scissorhands.* #11—*The Grifters.* #12—*Misery; Lionheart.* #13—*Look Who's Talking Too; The Godfather Part III.*

## BROOKLYN

### AREA CODE 718

**200. ALPINE—Fifth Ave. at 69th St.** (748-4200). #1—*Once Around.* #2—*Home Alone.* #3—*Hamlet.* #4—*Dances With Wolves.* #5—*Green Card.* #6—*Lionheart; Not Without My Daughter.* #7—*Awakenings.*

**203. BROOKLYN HEIGHTS—Henry St. at Orange St.** (596-7070). #1—*Alice.* #2—*The Russia House.*

**204. CANARSIE—Ave. L at E. 93rd St.** (251-0700). #1—*Awakenings.* #2—*Home Alone.* #3—*Run.*

**206. COBBLE HILL—Court St. at Butler St.** (596-9113). #1—*Awakenings.* #2—*The Grifters.* #3—*Hamlet.*

**208. COMMODORE—Broadway at Rodney St.** (384-7259). #1—*Popcorn.* #2—*Home Alone.*

**209. DUFFIELD—Duffield St. at Fulton St.** (624-3591). #1—*Popcorn.* #2—*Run.*

**210. FORTWAY—Ft. Hamilton Pkwy. at 68th St.** (238-4200). #1—*Kindergarten Cop; Edward Scissorhands.* #2—*Run.* #3—*Book of Love.* #4—*The Godfather Part III.* #5—*The Grifters.*

**211. KENMORE—Church Ave. nr. Flatbush Ave.** (284-5700). #1—*Lionheart.* #2—*Home Alone.* #3—*Popcorn.* #4—*Eve of Destruction.*

**212. KENT—1170 Coney Island Ave.** (338-3371). #1—*Alice.* #2—*Dances With Wolves.* #3—*Home Alone.*

**213. KINGS PLAZA—Flatbush Ave. at Ave. U** (253-1111). #1—*Not Without My Daughter.* #2—*Hamlet.* #3—*Kindergarten Cop.* #4—*Once Around.*

**214. KINGSWAY—Kings Hwy. at Coney Island Ave.** (645-8588). #1—*Awakenings.* #2—*The Godfather Part III.* #3—*The Grifters.* #4—*Home Alone.* #5—*Lionheart; Edward Scissorhands.*

**215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K** (763-3000). #1—*The Godfather Part III.* #2—*Green Card.*

**216. LOEWS ORIENTAL—86th St. at 18th Ave.** (236-5001). #1—*The Godfather Part III.* #2—*White Fang.* #3—*The Grifters.*

**217. MARBORO—Bay Pkwy. at 69th St.** (232-4000). #1—*Book of Love.* #2—*Home Alone.* #3—*Kindergarten Cop.* #4—*Awakenings.*

**218. METROPOLITAN—392 Fulton St.** (858-8580). #1—*White Fang; Lionheart.* #2—*Home Alone.* #3—*Run.* #4—*The Godfather Part III.*

**219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy.** (615-1700). #1—*Home Alone.* #2—*Green Card.* #3—*Awakenings.* #4—*Once Around.* #5—*The Godfather Part III.* #6—*Kindergarten Cop.* #7—*Edward Scissorhands; Look Who's Talking Too.* #8—*Hamlet.* #9—*Flight of the Intruder.*

**220. PLAZA TWIN—Flatbush Ave. nr. 8th Ave.** (636-0170). #1—*Awakenings.* #2—*Green Card.*

**222. RIDGEWOOD—Myrtle Ave. at Putnam Ave.** (821-5993). #1—*Lionheart.* #2—*Popcorn.* #3—*Run.* #4—*Home Alone.* #5—*Kindergarten Cop; Eve of Destruction.*

## QUEENS

### AREA CODE 718

**300. ASTORIA—UA ASTORIA**—(545-9470). #1—*Awakenings.* #2—*Home Alone.* #3—*Kindergarten Cop.* #4—*Lionheart.* #5—*The Godfather Part III.* #6—*The Grifters.*

**301. BAYSIDE—LOEWS BAY TERRACE**—(428-4040). #1—*Hamlet.* #2—*White Fang.*

**302. BAYSIDE—THE MOVIES AT BAYSIDE**—(225-7711). #1—*The Grifters.* #2—*Awakenings.* #3—*The Godfather Part III.* #4—*Dances With Wolves.*

**303. CORONA—PLAZA**—(639-7722). #1—*Home Alone; Gremlins 2.* #2—*Lionheart; Child's Play 2.*

**304. DOUGLASTON—MOVIEWORLD**—(423-7200). #1—*Awakenings.* #2—*Home Alone.* #3—*The Grifters.* #4—*Book of Love.* #5—*The Godfather Part III.* #6—*Dances With Wolves.* #7—*Kindergarten Cop.*

**305. ELMHURST—LOEWS ELMWOOD**—(429-4770). #1—*Not Without My Daughter.* #2—*Book of Love.* #3—*Dances With Wolves.* #4—*The Godfather Part III.*

**306. FLUSHING—MAIN STREET**—(268-3636). #1—*Home Alone.* #2—Through 2/7: *Misery.* Beg. 2/8: *Sleeping With the Enemy.* #3—*Awakenings.* #4—*Run.*

**307. FLUSHING—UA QUARTET**—(359-6777). #1—*Home Alone.* #2—*Once Around.* #3—*Popcorn.* #4—*Book of Love.*

**308. FLUSHING—UTOPIA**—(454-2323). #1—*Awakenings.* #2—*Alice.*

**309. FOREST HILLS—CINEMART**—(261-2244). #1—*Run.* #2—*White Fang.*

**310. FOREST HILLS—CONTINENTAL**—(544-1020). #1—*Once Around.* #2—*Home Alone.* #3—*Awakenings.*

**311. FOREST HILLS—FOREST HILLS**—(261-7866). #1—*Hamlet.* #2—*The Grifters.*

**312. FOREST HILLS—LOEWS TRYLON**—(459-8944). *Alice.*

**313. FOREST HILLS—MIDWAY**—(261-8572). #1—*Run.* #2—*Lionheart.* #3—*Kindergarten Cop.* #4—*Edward Scissorhands; Eve of Destruction.*

**314. FRESH MEADOWS—CINEMA 5**—(357-8976). #1—*The Grifters.* #2—*Dances With Wolves.* #3—*Lionheart; Edward Scissorhands.* #4—*Book of Love.* #5—*Green Card.*

**315. FRESH MEADOWS—MEADOWS**—(454-6800). #1—*Once Around.* #2—*Flight of the Intruder.* #3—*Kindergarten Cop.* #4—*Awakenings.* #5—*Not Without My Daughter.* #6—*The Godfather Part III.* #7—*Home Alone.*

**316. JACKSON HEIGHTS—COLONY**—(478-6777). #1—*Home Alone.* #2—*Run.*

**317. JACKSON HEIGHTS—JACKSON**—(335-0242). #1—*Lionheart.* #2—*The Godfather Part III.* #3—*Kindergarten Cop; Eve of Destruction.*

**318. OZONE PARK—CROSSBAY**—(848-1738). #1—*Once Around.* #2—*Home Alone.* #3—*The Godfather Part III.*

**319. OZONE PARK—CROSSBAY II**—(641-5330). #1—*Run.* #2—*Lionheart.* #3—*Book of Love.* #4—*Popcorn.* #5—*The Grifters.* #6—*Kindergarten Cop.* #7—*Awakenings.*

**320. REGO PARK—DRAKE**—(457-4002). *GoodFellas; Misery.*

**322. SUNNYSIDE—CENTER**—(784-3050). #1—*Kindergarten Cop.* #2—*Not Without My Daughter.*

## STATEN ISLAND

### AREA CODE 718

**400. ELTINGVILLE—AMBOY**—(356-3800). #1—*Run.* #2—Through 2/7: *Book of Love.* Beg. 2/8: *Sleeping With the Enemy.*

**401. NEW DORP—HYLAN**—(351-6601). #1—*Awakenings.* #2—*Home Alone.*

**406. TRAVIS—THE MOVIES AT STATEN ISLAND**—(983-9600). #1—*Green Card.* #2—*Once Around.* #3—*The Godfather Part III.* #4—*Awakenings.* #5—*Kindergarten Cop.* #6—*Home Alone.* #7—*Edward Scissorhands.* #8—*Dances With Wolves.* #9—*Hamlet.* #10—*Flight of the Intruder.*

## LONG ISLAND

### AREA CODE 516

### *Nassau County*

**500. BALDWIN—GRAND AVENUE**—(223-2323). #1—*Home Alone.* #2—*Run.*

**501. BELLMORE—MOVIES**—(783-7200). *Green Card.*

**502. BETHPAGE—MID-ISLAND**—(796-7500). *Awakenings.*

**503. EAST MEADOW—MEADOWBROOK**—(731-2423). #1—*Home Alone.* #2—*Kindergarten Cop.* #3—*Awakenings.* #4—*Hamlet.* #5—Through 2/7: *Edward Scissorhands.* Beg. 2/8: *Sleeping With the Enemy.* #6—*Once Around.*

**504. FRANKLIN SQUARE—FRANKLIN**—(775-3257). #1—*Run.* #2—*Dances With Wolves.* #3—*The Godfather Part III.* #4—*Kindergarten Cop.*

**505. GARDEN CITY—ROOSEVELT FIELD**—(741-4007). #1—*Home Alone.* #2—*Alice.* #3—*Awakenings.* #4—*White Fang.* #5—*Flight of the Intruder.* #6—*Dances With Wolves.* #7—*The Godfather Part III.* #8—*Hamlet.*

**506. GLEN COVE—GLEN COVE**—(671-6668). #1—*Home Alone.* #2—*The Godfather Part III.* #3—*Kindergarten Cop.* #4—*Run.* #5—*The Grifters.* #6—*Awakenings.*

**507. GREAT NECK—SQUIRE**—(966-2020). #1—*Awakenings.* #2—*Home Alone.* #3—*Alice.*

**508. HEWLETT—HEWLETT**—(791-6768). *Run.*

**509. HICKSVILLE—HICKSVILLE**—(931-0749). #1—*Alice.* #2—*Home Alone.*

**510. LAWRENCE—LAWRENCE**—(371-0203). #1—*Misery.* #2—*Meet the Applegates.* #3—*Popcorn.*

**511. LEVITTOWN—LEVITTOWN**—(731-0516). #1—*White Fang; Misery.* #2—*The Rescuers Down Under; Look Who's Talking Too.*

**512. LEVITTOWN—LOEWS NASSAU SIX**—(731-5400). #1—*Book of Love.* #2—*The Grifters.* #3—*The Godfather Part III.* #4—*Mermaids.* #5—*Dances With Wolves.* #6—*Green Card.*

**513. LONG BEACH—PARK AVENUE**—(432-0576). #1—*Run.* #2—*Dances With Wolves.*

**514. LYNBROOK—LYNBROOK**—(593-1033). #1—*Home Alone.* #2—*Alice.* #3—Through 2/7: *Edward Scissorhands.* Beg. 2/8: *Sleeping With the Enemy.* #4—*Dances With Wolves.* #5—*Book of Love.* #6—Through 2/7: *Look Who's Talking Too; Mermaids.* Beg. 2/8: *L.A. Story.*

**515. MALVERNE—TWIN**—(599-6966). #1—*Misery; The Rescuers Down Under.* #2—*White Fang.*

**516. MANHASSET—MANHASSET**—(627-7887). #1—Through 2/7: *Flight of the Intruder.* Beg. 2/8: *L.A. Story.* #2—*Hamlet.* #3—Through 2/7: *The Godfather Part III.* Beg. 2/8: *Sleeping With the Enemy.*

**517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL**—(795-2244). #1—Through 2/7: *Kindergarten Cop.* Beg. 2/8: *Sleeping With the Enemy.* #2—*The Godfather Part III.* #3—*Once Around.* #4—*Home Alone.* #5—*Awakenings.* #6—*Dances With Wolves.* #7—*Book of Love.* #8—Through 2/7: *The Grifters.* Beg. 2/8: *L.A. Story.* #9—Through 2/7: *Edward Scissorhands; Not Without My Daughter.* Beg. 2/8: *The Neverending Story II.*

**519. MERRICK—MERRICK TWIN**—(546-1270). #1—*Awakenings.* #2—*Home Alone.*

**520. NEW HYDE PARK—HERRICKS**—(747-0555). #1—*Awakenings.* #2—*The Russia House; Kindergarten Cop.*

**521. OCEANSIDE—OCEANSIDE**—(536-7565). #1—*The Rescuers Down Under; Not Without My Daughter.* #2—*Misery; GoodFellas.*

**522. PORT WASHINGTON—MOVIES**—(944-6200). #1—*Meet the Applegates.* #2—*Alice.* #3—*Run.* #4—*White Fang.* #5—*Awakenings.* #6—*Edward Scissorhands.* #7—*Home Alone.*

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**523. SOUNDVIEW CINEMAS**—(944-3900). #1—*Green Card*. #2—*Dances With Wolves*. #3—*Book of Love*. #4—*Kindergarten Cop; The Russia House*. #5—*The Grifters*. #6—*Once Around*.

**524. ROCKVILLE CENTRE—FANTASY**—(764-8000). #1—*Kindergarten Cop*. #2—*The Godfather Part III*. #3—*Once Around*. #4—*Hamlet*. #5—*Green Card*.

**525. ROCKVILLE CENTRE—ROCKVILLE CENTRE**—(678-3121). #1—*The Grifters*. #2—*Awakenings*.

**526. ROSLYN—ROSLYN**—(621-8488). #1—*Alice*. #2—*Awakenings*.

**527. SYOSSET—SYOSSET**—(921-5810). #1—*Awakenings*. #2—Through 2/7: *Hamlet*. Beg. 2/8: *L.A. Story*. #3—Through 2/7: *Edward Scissorhands*. Beg. 2/8: *Sleeping With the Enemy*.

**528. SYOSSET—UA CINEMA 150**—(364-0700). *The Godfather Part III*.

**530. VALLEY STREAM—SUNRISE**—(825-5700). #1—*Popcorn*. #2—*Book of Love*. #3—*Meet the Applegates*. #4—*Run*. #5—*Home Alone*. #6—*Look Who's Talking Too*. #7—*Not Without My Daughter*. #8—*The Godfather Part III*. #9—*Edward Scissorhands*. #10—*Predator 2*. #11—*Kindergarten Cop*. #12—*Misery; Lionheart*. #13—*Eve of Destruction; The Grifters*.

**532. WESTBURY—DRIVE-IN**—(334-3400). #1—*Run*. #2—*Book of Love*. #3—Through 2/7: *Popcorn*. Beg. 2/8: *Sleeping With the Enemy*.

**533. VALLEY STREAM—GREEN ACRES**—(561-2100). #1—*Once Around*. #2—*Alice*. #3—*Green Card*. #4—*Hamlet*. #5—*Dances With Wolves*. #6—*Awakenings*.

**534. WESTBURY—WESTBURY**—(333-1911). #1—*The Grifters*. #2—*Cyrano de Bergerac*.

## *Suffolk County*

**600. BABYLON—BABYLON**—(669-3399). #1—Through 2/7: *Kindergarten Cop*. Beg. 2/8: *Sleeping With the Enemy*. #2—*Once Around*. #3—*Home Alone*.

**601. BABYLON—SOUTH BAY**—(587-7676). #1—*Mermaids*. #2—*The Godfather Part III*. #3—*Run*. #4—*The Grifters*.

**602. BAY SHORE—CINEMA**—(665-1722). Through 2/7: *Awakenings*. Beg. 2/8: *L.A. Story*.

**603. BAY SHORE—LOEWS SOUTH SHORE MALL**—(666-4000). #1—*Hamlet*. #2—*Alice*.

**606. BROOKHAVEN—MULTIPLEX**—(289-8900). #1—*Alice*. #2—*Popcorn*. #3—*Once Around*. #4—*Run*. #5—*Meet the Applegates*. #6—*Book of Love*. #7—*The Godfather Part III*. #8—*The Grifters*. #9—*Awakenings*. #10—*Home Alone*. #11—*White Fang; Dances With Wolves*. #12—*Kindergarten Cop; Green Card*.

**608. COMMACK—MULTIPLEX**—(462-6953). #1—*Run*. #2—*Alice*. #3—*Meet the Applegates*. #4—*Book of Love*. #5—*The Godfather Part III*. #6—*Once Around*. #7—*Awakenings*. #8—*Lionheart*. #9—*Misery; Kindergarten Cop*. #10—*Hamlet; The Grifters*. #11—*Dances With Wolves; White Fang*. #12—*Green Card; Home Alone*.

**610. CORAM—THE MOVIES AT CORAM**—(736-6200). #1—*The Godfather Part III*. #2—*Home Alone*. #3—*Once Around*. #4—*Awakenings*. #5—*Hamlet*. #6—Through 2/7: *The Grifters*. Beg. 2/8: *L.A. Story*. #7—Through 2/7: *Meet the Applegates*. Beg. 2/8: *Sleeping With the Enemy*. #8—Through 2/7: *Kindergarten Cop*. Beg. 2/8: *The Neverending Story II*. #9—*Book of Love*. #10—*Dances With Wolves*.

**611. CORAM—PINE**—(698-6442). #1—*Run*. #2—*Not Without My Daughter*. #3—*Home Alone*. #4—*White Fang*.

**612. EAST HAMPTON—CINEMAS**—(324-0448). #1—*Alice*. #2—*Green Card*. #3—*Awakenings*. #4—Through 2/7: *Once Around*. Beg. 2/8: *Sleeping With the Enemy*. #5—*Hamlet*.

**613. ELWOOD—ELWOOD**—(499-7800). #1—*Green Card*. #2—*Alice*.

**615. GREENPORT—GREENPORT**—(477-0500). Closed for the season.

**616. HUNTINGTON—SHORE**—(421-5200). #1—*Awakenings*. #2—*The Grifters*. #3—*Dances With Wolves*. #4—*Once Around*.

**617. HUNTINGTON STATION—WHITMAN**—(423-1300). *The Godfather Part III*.

**618. ISLIP—ISLIP**—(581-5200). #1—*The Grifters*. #2—*Mermaids*. #3—*The Godfather Part III*.

**619. LAKE GROVE—MALL SMITH HAVEN**—(724-9550). #1—*Hamlet*. #2—*Once Around*. #3—*Awakenings*. #4—*The Grifters*.

**620. LINDENHURST—LINDENHURST**—(888-5400). Through 2/7: *Misery*. Beg. 2/8: *Look Who's Talking Too*.

**621. MATTITUCK—MATTITUCK**—(298-4405). #1—*Run*. #2—*Meet the Applegates*. #3—*The Grifters*. #4—*Home Alone*. #5—*Awakenings*. #6—*White Fang*. #7—*Book of Love*. #8—*Kindergarten Cop; Mermaids*.

**623. NORTHPORT—NORTHPORT**—(261-8600). Through 2/7: *Misery*. Beg. 2/8: *Look Who's Talking Too*.

**625. PATCHOGUE—THE MOVIES AT PATCHOGUE**—(363-2100). #1—*Awakenings*. #2—Through 2/7: *The Grifters*. Beg. 2/8: *Sleeping With the Enemy*. #3—*Home Alone*. #4—*Once Around*. #5—*Kindergarten Cop*. #6—Through 2/7: *Flight of the Intruder*. Beg. 2/8: *L.A. Story*. #7—Through 2/7: *Edward Scissorhands; Popcorn*. Beg. 2/8: *The Neverending Story II*. #8—*Run*. #9—*Book of Love*. #10—*Alice*. #11—*Dances With Wolves*. #12—*Hamlet*. #13—*The Godfather Part III*.

**627. PORT JEFFERSON—MINI EAST**—(928-6555). *The Grifters*. **WEST**—*Alice*.

**630. SAG HARBOR—SAG HARBOR**—(725-0010). Through 2/7: *To Sleep With Anger*. Beg. 2/8: *Life and Nothing But*.

**631. SAYVILLE—SAYVILLE**—(589-0232). #1—*Kindergarten Cop*. #2—*Run*. #3—*Meet the Applegates*.

**633. SMITHTOWN—SMITHTOWN**—(265-1551). Through 2/7: *Kindergarten Cop*. Beg. 2/8: *The Neverending Story II*.

**634. SOUTHAMPTON—SOUTHAMPTON**—(283-1300). #1—*The Godfather Part III*. #2—*Dances With Wolves*. #3—Through 2/7: *Book of Love*. Beg. 2/8: *The Neverending Story II*. #4—*Home Alone*. #5—Through 2/7: *The Grifters*. Beg. 2/8: *L.A. Story*.

**635. STONY BROOK—LOEWS**—(751-2300). #1—*Alice*. #2—*Book of Love*. #3—*The Godfather Part III*.

**636. WEST ISLIP—TWIN**—(669-2626). #1—*Run*. #2—*Dances With Wolves*.

**638. WESTHAMPTON—HAMPTON ARTS**—(288-2600). #1—*The Godfather Part III*. #2—*The Grifters*.

**639. WESTHAMPTON—WESTHAMPTON**—(288-1500). *Mermaids*.

# NEW YORK STATE

### AREA CODE 914

## *Westchester County*

**700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE**—(234-7300). #1—*Alice*. #2—*The Grifters*.

**702. BRONXVILLE—BRONXVILLE**—(961-4030). #1—*Alice*. #2—*Awakenings*. #3—Through 2/7: *Dances With Wolves*. Beg. 2/8: *L.A. Story*.

**703. GREENBURGH—CINEMA 100**—(946-4680). #1—*Hamlet*. #2—*Awakenings*.

**704. HARRISON—CINEMA**—(835-5952). *Edward Scissorhands*.

**705. HARTSDALE—CINEMA**—(428-2200). #1—*Green Card*. #2—*The Godfather Part III*. #3—*Run*. #4—*Dances With Wolves*.

**706. HAWTHORNE—ALL WESTCHESTER SAW MILL**—(747-2333). #1—*Alice*. #2—*Hamlet*. #3—*Home Alone*. #4—*Once Around*. #5—*Dances With Wolves*. #6—*The Grifters*. #7—*Godfather III*. #8—*Kindergarten Cop*. #9—*Awakenings*. #10—*Green Card*.

**707. LARCHMONT—PLAYHOUSE**—(834-3001). Through 2/7: *The Godfather Part III*. Beg. 2/8: *Sleeping With the Enemy*.

**708. MAMARONECK—PLAYHOUSE**—(698-2200). #1—*Awakenings*. #2—*Home Alone*. #3—*The Grifters*. #4—Through 2/7: *Kindergarten Cop*. Beg. 2/8: *The Godfather Part III*.

**709. MOUNT KISCO—MOUNT KISCO**—(666-6900). #1—*Once Around*. #2—*Awakenings*. #3—*The Godfather Part III*. #4—Through 2/7: *White Fang*. Beg. 2/8: *Sleeping With the Enemy*. #5—*Dances With Wolves*.

**712. NEW ROCHELLE—TOWN**—(632-9700). #1—*Popcorn*. #2—*Home Alone*.

**714. PEEKSKILL—BEACH**—(737-6262). #1—*Not Without My Daughter*. #2—*White Fang*. #3—*Run*. #4—*Dances With Wolves*.

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**715. PEEKSKILL—WESTCHESTER MALL—**(528-8822). *#1—Book of Love. #2—Meet the Applegates. #3—Home Alone. #4—The Godfather Part III.*

**716. PELHAM—PICTURE HOUSE—**(738-3160). *Once Around.*

**718. RYE—RYE RIDGE—**(939-8177). *#1—Once Around. #2—Green Card.*

**719. SCARSDALE—FINE ARTS—**(723-6699). *Alice.*

**721. WHITE PLAINS—GALLERIA—**(997-8198). *#1—Mermaids. #2—Popcorn.*

**722. YONKERS—CENTRAL PLAZA—**(793-3232). *#1—Not Without My Daughter. #2—Home Alone. #3—White Fang. #4—The Grifters.*

**723. YONKERS—MOVIELAND—**(793-0002). *#1—Once Around. #2—Hamlet. #3—The Godfather Part III.* #4—Through 2/7: *Flight of the Intruder.* Beg. 2/8: *The Neverending Story II. #5—Edward Scissorhands.* #6—Through 2/7: *Lionheart.* Beg. 2/8: *Sleeping With the Enemy.*

**724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—**(245-0220). *#1—Once Around. #2—Hamlet. #3—The Grifters. #4—Awakenings.* #5—Through 2/7: *Kindergarten Cop.* Beg. 2/8: *L.A. Story.* #6—Through 2/7: *Edward Scissorhands.* Beg. 2/8: *The Neverending Story II.* #7—Through 2/7: *Misery.* Beg. 2/8: *Sleeping With the Enemy.*

### *Rockland County*

**753. NANUET—MOVIES—**(623-0211). *#1—Once Around. #2—Dances With Wolves. #3—Green Card. #4—White Fang. #5—Run.*

**755. NEW CITY—CINEMA 6—**(634-5100). *#1—Alice. #2—Kindergarten Cop. #3—Look Who's Talking Too.*

**756. NEW CITY—UA CINEMA 304—**(634-8200). *#1—Awakenings.* #2—Through 2/7: *Home Alone.* Beg. 2/8: *Sleeping With the Enemy.*

**757. NYACK—CINEMA EAST—**(358-6631). *Awakenings.*

**759. PEARL RIVER—CENTRAL—**(735-2530). *#1—Home Alone. #2—Dances With Wolves.*

**760. PEARL RIVER—PEARL RIVER—**(735-6500). *Run.*

**764. LAFAYETTE—**(357-6030). *White Fang.*

## CONNECTICUT

**AREA CODE 203**

### *Fairfield County*

**800. BROOKFIELD—**(775-0070). *#1—Dances With Wolves. #2—Once Around.*

**801. DANBURY CINE—**(743-2200). *#1—Hamlet.* #2—Through 2/7: *Home Alone.* Beg. 2/8: *L.A. Story. #3—Green Card.*

**802. DANBURY—CINEMA—**(748-2923). #1—Through 2/7: *The Godfather Part III.* Beg. 2/8: *Sleeping With the Enemy. #2—Awakenings.*

**803. DANBURY—PALACE—**(748-7496). *#1—Run.* #2—Through 2/7: *Book of Love.* Beg. 2/8: *The Neverending Story II.* #3—Through 2/7: *White Fang.* Beg. 2/8: *Home Alone.*

**805. FAIRFIELD—COMMUNITY—**(255-6555). *#1—Alice. #2—Kindergarten Cop.*

**807. GREENWICH—CINEMA—**(869-6030). *#1—Once Around. #2—Dances With Wolves.*

**808. GREENWICH—PLAZA—**(869-4030). *#1—Alice. #2—Awakenings. #3—Green Card.*

**810. NORWALK—CINEMA—**(838-4504). *#1—The Godfather Part III. #2—The Grifters.*

**813. SOUTH NORWALK—SONO—**(866-9202). 2/5–7: *Cinema Paradiso.* 2/8–11: *Freeze—Die—Come to Life.* 2/12–14: *The Interrogation.*

**814. SPRINGDALE—STATE—**(325-0250). *Mermaids; Misery.*

**815. STAMFORD—AVON—**(324-9205). *#1—Run.* #2—Through 2/7: *Flight of the Intruder.* Beg. 2/8: *The Neverending Story II.*

**816. STAMFORD—CINEMA—**(324-3100). *#1—Hamlet. #2—Home Alone.* #3—Through 2/7: *White Fang; Not Without My Daughter.* Beg. 2/8: *L.A. Story.*

**817. STAMFORD—RIDGEWAY—**(323-5000). *#1—The Godfather Part III.* #2—Through 2/7: *Book of Love.* Beg. 2/8: *Sleeping With the Enemy.*

**819. TRUMBULL—TRANS-LUX—**(374-0462). *#1—Home Alone. #2—The Godfather Part III. #3—Hamlet.*

**820. WESTPORT—FINE ARTS—**(227-3324). *#1—Awakenings. #2—Dances With Wolves. #3—Green Card. #4—Hamlet.*

**821. WESTPORT—POST—**(227-0500). *Home Alone.*

**822. WILTON—CINEMA—**(762-5678). *Once Around.*

## NEW JERSEY

**AREA CODE 201**

### *Hudson County*

**900. ARLINGTON—LINCOLN CINEMA FIVE—**(997-6873). *#1—Home Alone. #2—Book of Love. #3—Kindergarten Cop. #4—Dances With Wolves. #5—Awakenings; Popcorn.*

**902. JERSEY CITY—NEWPORT CENTER—**(626-3200). *#1—Eve of Destruction. #2—The Grifters. #3—Book of Love. #4—Once Around. #5—Lionheart. #6—Awakenings. #7—Kindergarten Cop; White Fang. #8—The Godfather Part III. #9—Home Alone.*

**904. SECAUCUS—LOEWS MEADOW PLAZA 8—**(902-9200). *#1—Flight of the Intruder. #2—Green Card. #3—Hamlet. #4—Awakenings. #5—Kindergarten Cop; Lionheart. #6—Alice. #7—Book of Love. #8—Run.*

**905. SECAUCUS—LOEWS MEADOW SIX—**(866-6161). *#1—Edward Scissorhands; The Grifters. #2—Once Around. #3—Home Alone. #4—Popcorn. #5—Dances With Wolves. #6—The Godfather Part III.*

**906. WEST NEW YORK—MAYFAIR—**(865-2010). *Lionheart; The Russia House.*

### *Essex County*

**910. BLOOMFIELD—CENTER—**(748-7900). *Run.*

**911. BLOOMFIELD—ROYAL—**(748-3555). *#1—Popcorn. #2—The Godfather Part III.*

**912. CEDAR GROVE—CINEMA 23—**(857-0877). *#1—Alice. #2—Dances With Wolves. #3—The Godfather Part III. #4—Home Alone. #5—Mermaids.*

**913. IRVINGTON—CASTLE—**(372-9324). *#1—Kindergarten Cop; Problem Child. #2—Popcorn; Meet the Applegates.*

**916. MILLBURN—MILLBURN—**(376-0800). *#1—Alice. #2—Once Around.*

**917. MONTCLAIR—CLARIDGE—**(746-5564). *#1—Once Around. #2—Kindergarten Cop. #3—Not Without My Daughter; Green Card.*

**918. MONTCLAIR—WELLMONT—**(783-9500). *#1—Home Alone. #2—Lionheart. #3—White Fang; Eve of Destruction.*

**919. NUTLEY—FRANKLIN—**(667-1777). *#1—Awakenings. #2—Run. #3—White Fang.*

**920. UPPER MONTCLAIR—BELLEVUE—**(744-1455). *#1—Awakenings.* #2—Through 2/7: *Edward Scissorhands.* Beg. 2/8: *Sleeping With the Enemy.* #3—Through 2/7: *The Grifters.* Beg. 2/8: *L.A. Story.*

**921. WAYNE—WAYNE EIGHT—**(890-0505). *#1—Kindergarten Cop; Lionheart. #2—The Godfather Part III. #3—Once Around. #4—Book of Love. #5—Green Card. #6—The Grifters. #7—Alice. #8—Dances With Wolves.*

**922. WEST ORANGE—ESSEX GREEN—**(731-7755). *#1—Hamlet. #2—Home Alone. #3—The Godfather Part III.*

### *Union County*

**930. BERKELEY HEIGHTS—BERKELEY—**(464-8888). *White Fang.*

**931. CRANFORD—CRANFORD—**(276-9120). *#1—Book of Love. #2—Once Around.*

**932. ELIZABETH—ELMORA—**(352-3483). *Kindergarten Cop.*

**933. LINDEN—LINDEN FIVE—**(925-9787). *#1—Run. #2—Lionheart. #3—Home Alone. #4—Mermaids; Kindergarten Cop. #5—White Fang; Book of Love.*

**935. UNION—LOST PICTURE SHOW—**(964-4497). *Alice.*

**936. UNION—UNION—**(686-4373). *#1—The Godfather Part III. #2—Awakenings.*

**937. WESTFIELD—RIALTO—**(232-1288). #1—Through 2/7: *Edward Scissorhands.* Beg. 2/8: *Sleeping With the Enemy. #2—Awakenings.* #3—Through 2/7: *The Grifters.* Beg. 2/8: *L.A. Story.*

**938. WESTFIELD—TWIN—**(654-4720). *#1—Dances With Wolves. #2—Green Card.*

### *Bergen County*

**950. BERGENFIELD—CINEMA 5—**(385-1600). *#1—The Godfather Part III. #2—White Fang. #3—Kindergarten Cop. #4—Dances With Wolves. #5—Book of Love; Run.*

**951. CLOSTER—CLOSTER—**(768-8800). *Alice.*

**952. EDGEWATER—LOEWS SHOWBOAT—**(941-3660). *#1—Dances With Wolves. #2—Popcorn. #3—Book of Love. #4—The Grifters.*

**953. EMERSON—QUAD—**(261-1000). *#1—Kindergarten Cop. #2—Dances With Wolves; Look Who's Talking Too. #3—White Fang; The Rescuers Down Under. #4—Mermaids; The Godfather Part III.*

**956. FORT LEE—LINWOOD—**(944-6900). #1—Through 2/7: *Home Alone.* Beg. 2/8: *Sleeping With the Enemy. #2—Awakenings.*

**958. OAKLAND—TWIN—**(337-4478). *#1—Kindergarten Cop. #2—Popcorn.*

**959. PARAMUS—CINEMA 35—**(845-5070). Through 2/7: *Misery.* Beg. 2/8: *Look Who's Talking Too.*

**960. PARAMUS—BERGEN MALL—**(845-4449). *Alice.*

**961. PARAMUS—ROUTE 4—**(487-7909). *#1—Awakenings. #2—The Godfather Part III. #3—Book of Love. #4—Green Card. #5—Kindergarten Cop. #6—Home Alone. #7—Once Around. #8—Dances With Wolves. #9—Hamlet. #10—The Grifters.*

**962. PARAMUS—ROUTE 17—**(843-3830). *#1—Edward Scissorhands; White Fang. #2—Flight of the Intruder. #3—Run.*

**963. RAMSEY—CINEMA—**(825-2090). *Awakenings.*

**964. RAMSEY—LOEWS INTERSTATE—**(327-0158). *#1—Run. #2—Kindergarten Cop.*

**965. RIDGEFIELD—PARK 10—**(440-6661). *#1—The Godfather Part III. #2—The Grifters. #3—Alice. #4—Home Alone. #5—Book of Love. #6—Green Card. #7—Once Around. #8—Hamlet. #9—Awakenings. #10—Dances With Wolves.*

**967. RIDGEWOOD—WARNER—**(444-1234). *#1—Home Alone. #2—Awakenings. #3—The Godfather Part III. #4—Flight of the Intruder.*

**968. RUTHERFORD—WILLIAMS—**(933-3700). *#1—Run. #2—White Fang. #3—Awakenings.*

**969. TEANECK—MOVIE CITY—**(836-3334). *#1—Run. #2—Edward Scissorhands. #3—Mermaids; White Fang.*

**970. TENAFLY—CINEMA 4—**(871-8889). *#1—Once Around. #2—The Grifters. #3—Awakenings. #4—Home Alone.*

**971. WASHINGTON TOWNSHIP—CINEMA—**(666-2221). *#1—Green Card. #2—Once Around. #3—Alice.*

**972. WESTWOOD—PASCACK—**(664-3200). *#1—Awakenings. #2—Home Alone.* #3—Through 2/7: *The Grifters.* Beg. 2/8: *L.A. Story.* #4—Through 2/7: *Edward Scissorhands.* Beg. 2/8: *Nothing but Trouble.*

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# BRIEF MOVIE REVIEWS

COMPILED BY STEPHEN DUBNER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

**MPAA RATING GUIDE**

| | |
|---|---|
| G: | **General Audiences. All ages admitted.** |
| PG: | **Parental Guidance Suggested. Some material may be inappropriate for children.** |
| PG-13: | **Parents Strongly Cautioned. Some material may be inappropriate for children under 13.** |
| R: | **Restricted. Under 17 requires accompanying parent or adult guardian.** |
| NC-17: | **No children under 17 admitted.** |

## NEW FILMS

★ **New films recommended by *New York's* critic.**

**ALICE**—(1 hr. 46 min.; 1990) Alice Tate (Mia Farrow), upper-class East Side matron, a demure, not very bright beauty in a mink coat and red hat, is one of Woody Allen's fluttering, meek heroines. Her high, rounded cheekbones, soft lips, and slightly misty blue eyes are so gently appealing that one feels one's heart break a little bit every time she drifts into view. But there's an element of embarrassment in the role. Having married a wealthy man (William Hurt) when she was very young, Alice has moved to Manhattan and adopted shopping as a way of life. Alice is quietly satirized, but so quietly that it's almost a form of coddling; she's meant to be lost and rather dim but also adorable and even noble. Alice, with the aid of some magic herbs, tries to change her life. The movie has charming moments, but it also has a peculiar, swank unreality—no one in it seems fully alive. *Alice* offers, of all things, a message: We have to give up big apartments and credit cards, move into small places downtown, and live for others. There's a sanctimonious tone in *Alice* that's awfully preachy—as if Shakespeare had turned *A Midsummer Night's Dream* into a fundraiser for nunneries. With Joe Mantegna, Blythe Danner, and Alec Baldwin, all misused. Cinematography by Carlo Di Palma. (1/14/91) PG-13. **50, 159, 203, 212, 308, 312, 505, 507, 509, 514, 522, 526, 533, 603, 606, 608, 612, 613, 625, 627, 635, 700, 702, 706, 719, 755, 805, 808, 904, 912, 916, 921, 935, 951, 960, 965, 971**

★ **AWAKENINGS**—(2 hrs. 1 min.; 1990) A mix of strength and weakness, intellectual boldness and commercial calculation. In a Bronx hospital in 1969, a personally timid but intellectually fearless doctor (Robin Williams) attempts to revive a group of apparently catatonic men and women, victims of a post-encephalitic neurological disorder. Penny Marshall, the director, plays the therapeutic sessions for comedy, a daring move that feels right; much of the material is bizarrely funny. Seemingly immobile patients will jerk to life when exposed to the right stimulus—music, in some cases, or a nurse playing the first card in a gin-rummy game. The "miracle drug" L-dopa brings them all to life, including Leonard Lowe (Robert De Niro), who has been ill since boyhood, a gnarled, angry man fussed over by his ancient mother (Ruth Nelson). Leonard begins walking and talking; he conducts a genteel courtship of a beautiful woman (Penelope Ann Miller) who visits her father in the hospital. The others stir, shake, and spring to life. Some of this happens too quickly and without the many half-steps, the strangeness of rising from a twenty-year sleep. Then the drug begins to fail, and the patients regress. De Niro is impressive: He conveys Leonard's lucidity throughout his increasing physical disarray. The material is ineluctably tragic, and so the upbeat ending—the doctor finds his humanity—seems a distraction from the tragedy. Steven Zaillian adapted Oliver Sacks's remarkable 1973 book. (12/17/90) PG-13. **5, 19, 25, 53, 80, 151, 152, 155, 200, 204, 206, 214, 217, 219, 220, 300, 302, 304, 306, 308, 310, 315, 319, 401, 406, 503, 505, 506, 507, 517, 519, 520, 522, 524, 526, 527, 533, 602, 606, 608, 610, 612, 616, 619, 621, 625, 702, 703, 706, 708, 709, 724, 756, 757, 802, 808, 820, 900, 902, 904, 919, 920, 936, 937, 956, 961, 963, 965, 967, 968, 970, 972**

**AY, CARMELA!**—(1 hr. 43 min.; 1991) The official Spanish entry for this year's Best Foreign Film Oscar, Carlos Saura's movie follows a performing couple—Carmela and Paulino—and their Elegant Variety Show. They flee their village to avoid the ravages of the Spanish Civil War only to be captured and forced to put on a performance for the Fascists. NR. **81**

**BOOK OF LOVE**—(1 hr. 27 min.; 1991) A middle-aged ad executive, disillusioned by life and love, decides to return to the fifties to come of age all over again. Directed by Robert Shaye. PG-13. **18, 33, 52, 85, 160, 210, 217, 304, 305, 307, 314, 319, 400, 512, 514, 517, 523, 530, 532, 606, 608, 610, 621, 625, 634, 635, 715, 803, 817, 900, 902, 904, 921, 931, 933, 950, 952, 961, 965**

**CINEMA PARADISO**—(2 hrs. 3 min.; 1990) In Italian, Eng. subtitles. Giuseppe Tornatore's soft-grained reminiscence of growing up at the movies in a small Sicilian town. (2/5/90) NR. **12, 813**

**CYRANO DE BERGERAC**—(2 hrs. 18 min.; 1990) In French, Eng. subtitles. Edmond Rostand's play is a flamboyant and heartfelt piece of kitsch, but the makers of the new French *Cyrano* don't seem to know that the play is ersatz art. They mount it and play it as if it were tragic stuff, a national epic—something by Corneille or Victor Hugo at least. Gérard Depardieu, as Cyrano, is so large and violent, a rushing torrent of a man, that there remains little reason for Cyrano not to have the erotic triumphs he longs for. With Vincent Perez, Anne Brochet. Directed by Jean-Paul Rappeneau. (11/19/90) PG. **49, 534**

★ **DANCES WITH WOLVES**—(3 hrs. 10 min.; 1990) Kevin Costner's directorial debut is a three-hour epic Western, and not at all bad, either. Lieutenant Dunbar (Costner), a Civil War hero on the Union side, takes a post deep in Sioux country. He approaches a tribe living nearby, gains their trust, learns their ways, and becomes one of them. Eventually, he fights at their side against their enemies and in return is treated as a traitor by the Army, whose soldiers, a low, scruffy bunch, are hell-bent on annihilating the savages. The movie is not deeply imagined; it's overdeliberate and more pictorial than dramatic (Costner works the horizon like a man who has just discovered silhouettes and sunsets). But even if Costner's camera technique is occasionally laughable, this is also an enjoyable, stirring, and extremely honorable movie. The doomed Sioux are heroic—dignified and fierce and strange—but not stiff-jointed or incomprehensible. They actually seem like people. And Costner's deliberateness pays off. He captures the hush that falls on the Western landscape, the strangeness of the new terrain. This is a movie about land—*turf,* finally, which is what the Indians had and the whites wanted. With Mary McDonnell. (11/19/90) PG-13. **18, 64, 80, 200, 212, 302, 304, 305, 314, 406, 504, 505, 512, 513, 514, 517, 523, 533, 606, 608, 610, 616, 625, 634, 636, 702, 705, 706, 709, 714, 753, 759, 800, 807, 820, 900, 905, 912, 921, 938, 950, 952, 953, 961, 965**

**EDWARD SCISSORHANDS**—(1 hr. 40 min.; 1990) Tim Burton doesn't have much of a story going for him in his new movie, and he tries to get by mainly on color and design. In a fifties suburban community, a woman pure in heart (Dianne Wiest) brings into her house a sad and lonely creature created by a mad scientist—a boy, Edward (Johnny Depp), complete except for his hands. At the end of each of his arms hangs a mess of blades and shears of different sizes. Slender, purple-pale, with his cheeks sucked in, Edward makes quick, darting attacks on the suburban hedges, creating fantastic sculptures. He also becomes an expert haircutter. Visually pleasing but almost completely empty. With Kathy Baker, Winona Ryder, Vincent Price, Alan Arkin, and Anthony Michael Hall. (12/10/90) PG-13. **41, 160, 210, 214, 219, 313, 314, 406, 503, 514, 517, 522, 527, 530, 625, 704, 723, 724, 905, 920, 937, 962, 969, 972**

**EVE OF DESTRUCTION**—(1 hr. 40 min.; 1991) Gregory Hines plays a "counter-insurgency expert" who must deal with a highly skilled and unfriendly robot. The Dutch actress Renee Soutendijk plays both the robot and the woman who designed the unruly android. Directed by Duncan Gibbins. R. **20, 36, 150, 152, 157, 158, 160, 211, 222, 313, 317, 530, 902, 918**

**THE FIELD**—(1 hr. 50 min.; 1990) Jim Sheridan's new movie is overloaded with powerful effects and finally collapses from the weight of its ambitions. Most of the scenes are stiffly staged, with a peculiar awe for Irish violence and primitivism that suggests a softening of theatrical sense. The old man, Bull McCabe (Richard Harris), who dominates the picture, is meant to be nothing less than the unregenerate spirit of his country. It's the thirties, and many of McCabe's family and neighbors, defeated by famine and poverty, have long left the country, but McCabe holds with fierce tenacity to a three-acre plot of ground that he has transformed, over decades, from a stony wasteland to a lush pasture. McCabe doesn't even own the field, but he's convinced it's his anyway, by dint of his labor. This biblical figure is of course a monster, though he's a monster with flashes of courage, insight, and wit. The movie, based on a play by John B. Keane, works out the destructive effects of McCabe's passion with dismaying thoroughness. Richard Harris, with a fleecy white beard, talks in one of those hoarse, strangulated whispers actors use when they want to terrify us. The performance is imposing, but it's all megalomaniacal effects. With Tom Berenger as an American who wants to take McCabe's land away. (1/21/91) PG-13. **26**

**FLIGHT OF THE INTRUDER**—(1 hr. 55 min.; 1991) Danny Glover, Willem Dafoe, and Brad Johnson star in this action picture set aboard a naval aircraft carrier in 1972 Vietnam. With Rosanna Arquette and Tom Sizemore. Based on the novel by Stephen Koontz. Directed by John Milius. PG-13. **7, 34, 219, 315, 406, 505, 516, 625, 723, 815, 904, 962, 967**

**THE GODFATHER PART III**—(2 hrs. 44 min.; 1990) It certainly isn't boring, but much of it is heavy-spirited and glum, even solemn, as if the Mafia and the *Godfather* movies themselves had become unspeakably important facts of American life, and neither levity nor excitement were permitted. It's 1979, and Michael Corleone (Al Pacino), only about 60, but old in body and spirit, has withdrawn from the rackets and become a financier, buying himself respectability by contributing millions to the Catholic church. Seizing on fresh real-life scandals and rumors (not just the Sindona affair but the surprising early death of John Paul I), Mario Puzo and Francis Coppola ignore the American themes of the first two movies and involve the Corleone family in Vatican politics and finance. A lot of the screenplay is overexplicit and stiff—lazy—and the hushed solemnity gets a little thick. Anguished and saturnine and at times deeply funny, Pacino gives a detailed, moving performance. But the emotions that he's playing—self-abnegation, despair—don't fuel a large film, and the talented young Andy Garcia, as the rising young thug and new don, Vincenzo, isn't allowed to take over the movie. Gordon Willis's cinematography and Nino Rota's music are splendid, and there's a great 40 minutes or so at the end, in which Coppola intercuts a performance of *Cavalleria Rusticana* in Palermo with assassination plots in the opera house and the settling of scores in the Vatican and elsewhere. With Joe Mantegna as a Gotti-like hood; Eli Wallach as a wily old don; the disastrous Sofia Coppola as Michael's daughter; Talia Shire; and Diane Keaton. (1/7/91) R. **10, 18, 24, 32, 62, 65, 85, 152, 157, 160, 210, 214, 215, 216, 218, 219, 300, 302, 304, 305, 315, 317, 318, 406, 504, 505, 506, 512, 516, 517, 524, 528, 530, 601, 606, 608, 610, 617, 618, 625, 634, 635, 638, 705, 706, 707, 708, 709, 715, 723, 802, 810, 817, 819, 902, 905, 911, 912, 921, 922, 936, 950, 953, 961, 965, 967**

★**GOODFELLAS**—(2 hrs. 26 min.; 1990) The greatest film ever made about the sensual and monetary lure of crime. Martin Scorsese and Nicholas Pileggi have adapted Pileggi's 1985 nonfiction account *(Wiseguy)* of the life and not-very-hard times of real-life mafioso Henry Hill, who grew up in the mob, prospered, and after getting caught up in selling and taking drugs, was arrested by the Feds. The movie is a true hybrid, combining the packed factuality of journalism with the excitements of pace, humor, and violence that only a great fiction director can provide. Henry (Ray Liotta) narrates, celebrating the immoderate pleasures of his life; at the same time, we can see what vile filth he and his murdering friends Jimmy (Robert De Niro) and Tommy (Joe Pesci) really are. Throughout, the filmmaking is volatile and alive. Cinematography by Michael Ballhaus. (9/24/90) R. **12, 33, 42, 320, 521**

**GREEN CARD**—(1 hr. 48 min.; 1990) The depressing revelation of the movie is that Andie MacDowell's excellent performance in *sex, lies, and videotape* was a fluke. In this astonishingly conventional romantic comedy devised by Peter Weir, she is a prig who only loves plants (until she meets Gérard Depardieu, that is). And the terrible thing is that she really seems like a prig who only loves plants. As a French ruffian who longs for a new identity in the States, the great Depardieu brings a charge of energy and selfless passion to this piffle that should rightly put American actors to shame. (1/7/91) PG-13. **12, 26, 40, 55, 85, 200, 215, 219, 220, 314, 406, 501, 512, 523, 524, 533, 606, 608, 612, 613, 705, 706, 718, 753, 801, 808, 820, 904, 917, 921, 938, 961, 965, 971**

★**THE GRIFTERS**—(1 hr. 59 min.; 1990) This strange, powerful movie, based on a novel by pulp-thriller writer Jim Thompson, draws on the traditional *film noir* obsessions (greed, lust, woman as destroyer), yet it's not just another *hommage* to the films of the forties. Instead, director Stephen Frears has gone to the emotional heart of the material and given the actors free rein. Passing through Los Angeles, Anjelica Huston's Lily, a very tough broad who works for a Baltimore mobster, looks up her son, Roy (John Cusack), a small-time but tireless grifter, and tries to save him from the luscious beauty Myra Langtry (Annette Bening), who pays for things by sleeping with the person she owes money to. Cusack, who has filled out, is furtive and shifting; Bening, compactly molded, streamlined, is full of tricks and games—one can't think of a precursor to her liquefacient style. And the great Anjelica Huston dominates the movie. Lily's myth about herself is that she's entirely hard, but when it comes to Roy, she's raw and confused—guilty, maternal, and lustful all at once. It's borderline comic material, but Huston lets her emotions pour out. The adaptation is by Donald E. Westlake. Music by Elmer Bernstein. (12/10/90) R. **10, 19, 22, 33, 53, 85, 155, 160, 206, 210, 214, 216, 300, 302, 304, 311, 314, 319, 506, 512, 517, 523, 524, 530, 534, 601, 606, 608, 610, 616, 618, 619, 621, 625, 627, 634, 638, 700, 706, 708, 722, 724, 810, 902, 905, 920, 921, 937, 952, 961, 965, 970, 972**

**HAMLET**—(2 hrs. 15 min.; 1990) Mel Gibson's prince, in the Franco Zeffirelli production, is ravaged by sadness and batted about by his feelings. He is certainly not a contemplative and intellectual man, a puzzle to himself, a brutally candid young ironist who enjoys imposture and wit and taunting paradoxes—all the elements that might be found, by a different actor, in this most protean of roles. Gibson, an excellent screen actor, did some work on the stage before going into movies, but his voice lacks music, a singing line. He reads the speeches very simply, with great intensity; he is always intelligible and sometimes moving, but nothing in the performance soars, and his temperamental range is much too narrow. This is an action *Hamlet,* generally businesslike and dramatic rather than (as in Zeffirelli's past work) decorative and hollowly flamboyant. The generally realistic production is handsome and highly functional. Alan Bates (Claudius), Ian Holm (Polonius), and Helena Bonham-Carter (Ophelia) are excellent, though the very grand Glenn Close, as Gertrude, seems to have wandered in from someone else's production. Shot in Scotland and England. Adaptation by Zeffirelli and Christopher De Vore. (1/21/91) PG. **6, 26, 63, 85, 152, 159, 200, 206, 213, 219, 301, 311, 406, 503, 505, 516, 524, 527, 533, 603, 608, 610, 612, 619, 625, 703, 706, 723, 724, 801, 816, 819, 820, 904, 922, 961, 965**

**HOME ALONE**—(1 hr. 38 min.; 1990) An eight-year-old has to cope with a pair of bumbling burglars when his family accidentally leaves him behind for Christmas vacation. With Macaulay Culkin as the boy, Joe Pesci and Daniel Stern as the burglars. Written by John Hughes, directed by Chris Columbus. PG. **2, 7, 19, 31, 38, 48, 66, 87, 91, 150, 151, 152, 153, 155, 156, 160, 200, 204, 208, 211, 212, 214, 217, 218, 219, 222, 300, 303, 304, 306, 307, 310, 315, 316, 318, 401, 406, 500, 503, 505, 506, 507, 509, 514, 517, 519, 522, 530, 600, 606, 608, 610, 611, 621, 625, 634, 706, 708, 712, 715, 722, 756, 759, 801, 803, 816, 819, 821, 900, 902, 905, 912, 918, 922, 933, 956, 961, 965, 967, 970, 972**

**KINDERGARTEN COP**—(1 hr. 50 min.; 1990) In this obvious but enjoyable action-comedy, directed by Ivan Reitman, Arnold Schwarzenegger goes underground as a kindergarten teacher in a small town in Washington, and his size is used as a joke more than a menace. This is the most attractive of his performances, in part because he has to play against three outstanding women—Linda Hunt as a school principal, the witty Pamela Reed as a fellow underground cop, and Penelope Anne Miller as a young mom who takes a shine to the strange new teacher. (1/14/91) PG-13. **19, 38, 52, 68, 87, 151, 152, 155, 160, 210, 213, 217, 219, 222, 300, 304, 313, 315, 317, 319, 322, 406, 503, 504, 506, 517, 520, 523, 524, 530, 600, 606, 608, 610, 621, 625, 631, 633, 706, 708, 724, 755, 805, 900, 902, 904, 913, 917, 921, 932, 933, 950, 953, 958, 961, 964**

**L.A. STORY**—(1 hr. 35 min.; 1991) Reviewed in this issue. PG-13. **7, 18, 33, 85, 514, 516, 517, 527, 602, 610, 625, 634, 702, 724, 801, 816, 920, 937, 972**

**LIONHEART**—(1 hr. 45 min.; 1991) Lyon Gaultier (Jean-Claude Van Damme), upon learning that his brother has been brutally attacked, goes AWOL from the French Foreign Legion to seek revenge. Many, many skinned knuckles later, he completes his mission. Written and directed by Sheldon Lettich. R. **20, 31, 51, 89, 150, 152, 153, 156, 157, 158, 160, 200, 211, 214, 218, 222, 300, 303, 313, 314, 317, 319, 530, 608, 723, 902, 904, 906, 918, 921, 933**

**THE LONG WALK HOME**—(1 hr. 37 min.; 1990) In 1955 Alabama, a white woman and her black housekeeper become unlikely partners in a fight against racial injustice. With Sissy Spacek, Whoopi Goldberg. Directed by Richard Pearce. PG. **19, 43**

**LOOK WHO'S TALKING TOO**—(1 hr. 25 min.; 1990) The thinking-out-loud baby of the original movie considers his life a dream, what with a great new dad and all, when along comes a baby sister who also thinks out loud (in the voice of Roseanne Barr, no less). With John Travolta and Kirstie Alley. Voices by Bruce Willis and Damon Wayans. Directed by Amy Heckerling. PG-13. **33, 60, 160, 219, 511, 514, 530, 620, 623, 755, 953, 959**

**MEET THE APPLEGATES**—(1 hr. 30 min.; 1991) Ed Begley Jr. and Stockard Channing are Dick and Jane Applegate, giant Amazonian insects (disguised, of course) who swarm to America to save their rain forest from pollution. But America, after the Applegates have tasted its nectar, might not be so bad after all. With Dabney Coleman. Directed by Michael Lehmann *(Heathers).* R. **3, 18, 24, 38, 45, 152, 160, 510, 522, 530, 606, 608, 610, 621, 631, 715, 913**

**MEMORIES OF A MARRIAGE**—(1 hr. 30 min.; 1991) A Danish film that looks back over the long and winding course of a marriage. With Ghita Norby and Frits Helmuth. Written and directed by Kaspar Rostrup. NR. **55**

**MEN OF RESPECT**—(1 hr. 53 min.; 1991) John Turturro plays Mike Battaglia, a soldier in the D'Amico criminal family, which is run by Rod Steiger. Through the urging of his wife and a psychic, Battaglia takes sudden and violent steps to ascend to the head of the family. R. **43**

**MERMAIDS**—(1 hr. 50 min.; 1990). In this pleasant, undistinguished, TV-style family comedy, Winona Ryder gives a comically earnest performance as a Jewish girl who loves the self-immolation of the saints while longing for the caresses of a handsome boy. Cher eats up the role of Ryder's selfish, red-hot mama, and Bob Hoskins is pleasing and sane as Cher's patient lover. Directed by Richard Benjamin. (1/7/91) PG-13. **19, 24, 38, 512, 514, 601, 618, 621, 639, 721, 814, 912, 933, 953, 969**

**MISERY**—(1 hr. 45 min.; 1990) A writer of schlock romance novels (James Caan) cracks up on a snowy road and is nursed back to health by a woman (Kathy Bates) who is his ultimate fan: She keeps him disabled and drugged and forces him to burn his "personal" manuscript and to revive the heroine of his romance novels, whom he had killed off in his last book. This Rob Reiner adaptation of Stephen King is amusing for a while—Kathy Bates's "literary" responses are a delicious parody of banality—but after a while the conventional side of the horror plot takes over. With Richard Farnsworth, Lauren Bacall, and Frances Sternhagen. (12/10/90) R. **5, 19, 33, 68, 160, 306, 320, 510, 511, 515, 521, 530, 608, 620, 623, 724, 814, 959**

★**MR. & MRS. BRIDGE**—(2 hrs. 4 min.; 1990) The latest work by the team of Ismail Merchant (producer), James Ivory (director), and Ruth Prawer Jhabvala (writer) is not only highly entertaining, it also manages the considerable task of making American provinciality and squareness, if not appealing, at least plausible and interesting. Walter (Paul Newman) and India Bridge (Joanne Woodward) are a middle-aged couple in Kansas City in the late thirties. They live in a fine big house and adhere to all the canons of respectability. Yet modern life in all its guises—war, sexual freedom, psychoanalysis, women's discontents, madness—is coming down on them. The movie is satirical yet not malicious. It's a minor classic. With Kyra Sedgwick, Blythe Danner. From Evan S. Connell's beautiful novels *Mrs. Bridge* (1959) and *Mr. Bridge* (1969). (11/26/90) PG-13. **55**

★**THE NASTY GIRL**—(1 hr. 35 min.; 1990) In German, Eng. subtitles. Perhaps the least sententious movie about moral heroism ever made. In the late 1970s, the girl of the title (Lena Stolze) enters an essay contest: What happened in your town during the Nazi period? And Sonja digs and keeps on digging, even after her guilty elders refuse to cooperate and threaten her with retribution. The German director Michael Verhoeven based his film on the story of a real woman, Anja Rosmus, of Passau, but he decided to handle the material as comedy. The movie, in fact, is all play—serious play and satirical, angry play, and slapstick play, too. A bracing, high-spirited work. (11/5/90) NR. **81**

**THE NEVERENDING STORY II: THE NEXT CHAPTER**—(1 hr. 29 min.; 1991) Bastian Balthazar Bux returns to the land of Fantasia to mix it up with folks like Atreyu the boy warrior and the wicked sorceress Xayide. With Jonathan Brandis. Directed by George Miller. PG. **517, 610, 625, 633, 634, 723, 724, 803, 815**

**NOT WITHOUT MY DAUGHTER**—(1 hr. 57 min.; 1991) Betty Mahmoody (Sally Field), an American married to an Iranian-born doctor, is persuaded by her husband to visit his homeland. But he re-embraces Islam upon his return and forbids his wife and their young daughter to leave Iran. Based on Mahmoody's book. Directed by Brad Gilbert. PG-13. **7, 36, 60, 153, 158, 160, 200, 213, 305, 315, 322, 517, 521, 530, 611, 714, 722, 816, 917**

**ONCE AROUND**—(1 hr. 55 min.; 1991) In his first American movie, Swedish director Lasse Hallström bullies us with family warmth. Renata (Holly Hunter), one of the daughters in a tight-knit Italian Catholic family living near Boston, falls in love with an obnoxious super-salesman, Sam Sharp (Richard Dreyfuss). He's vulgar, aggressive, he gives maudlin speeches and recites Lithuanian proverbs, yet he's also completely *good.* But what do you do when your daughter marries Zorba the Lithuanian? For a while, the focus of the story shifts to Joe (Danny Aiello), Renata's father. For years, *he* has been the one who sings at parties and makes tearful speeches, and suddenly he's been replaced by an even bigger hambone. The point of the movie is that one must swallow one's distaste for such men as Sam and embrace them, for they are the Life Force. Most of the movie consists of family scenes, and Hallström has an easy way with small groups, volatile and fresh, with enough room for character quirks—a baleful look, an odd, inexplicably impassioned speech. But despite many nice scenes, the movie is only moderately interesting. Homiletic banalities crowd out the movie's insights: The family, and family love, is all there is and all you need. With Gena Rowlands and Laura San Giacomo. (1/28/91) R. **19, 61, 83, 152, 160, 200, 213, 219, 307, 310, 315, 318, 406, 503, 517, 523, 524, 533, 600, 606, 608, 610, 612, 616, 619, 625, 706, 709, 716, 718, 723, 724, 753, 800, 807, 822, 902, 905, 916, 917, 921, 931, 961, 965, 970, 971**

**POPCORN**—(1 hr. 33 min.; 1991) A comedic thriller starring Tony Roberts as a film professor who teaches a class on fifties horror films. When the university cans the course, his students organize a Horrorfest during which art imitates—and threatens to claim—life. R. **20, 33, 91, 150, 156, 157, 158, 160, 208, 209, 211, 222, 307, 319, 510, 530, 532, 606, 625, 712, 721, 900, 905, 911, 913, 952, 958**

**QUEENS LOGIC**—(1 hr. 53 min.; 1991) Seven old friends from Queens, now split by time and place, reunite for one weekend and learn that you can take a person out of Queens but not Queens out of the person. With Kevin Bacon, Linda Fiorentino, John Malkovich, Joe Mantegna, Ken Olin, Tony Spiridakis, Tom Waits, Chloe Webb, and Jamie Lee Curtis. Written by Spiridakis, directed by Steve Rash. R. **18, 44, 85**

**THE RESCUERS DOWN UNDER**—(1 hr. 49 min.; 1990) In this new full-length Disney animated feature (accompanied by a new short, *The Prince and the Pauper*), Bernard and Miss Bianca, mouse superheroes, travel to Australia, where an eight-year-old boy is trying to protect an eagle from a ruthless poacher. G. **12, 511, 515, 521, 953**

★ **REVERSAL OF FORTUNE**—(1 hr. 50 min.; 1990) Jeremy Irons plays Claus von Bülow with an edge of mordant fantasy and hollow-eyed, ghoulish elegance—Von Bülow with a touch of Boris Karloff—in this brilliantly elegant, subtle, and funny movie that Nicholas Kazan (screenwriter) and Barbet Schroeder (director) have made from the scandalous murder case. The movie is a complexly layered, ambiguous, and wonderfully suggestive account of the events. This is also the most potent screen satire of the upper class in this country since *Citizen Kane*. The life of Sunny and Claus, zombies in the ice palace, has a strange, frozen sadness. With a frightening and finally moving performance by Glenn Close as Sunny, who, in this telling, longs for oblivion. Ron Silver plays defense attorney Alan Dershowitz. (10/29/90) R. **12**

**RIKYU**—(1 hr. 56 min.; 1990) Hiroshi Teshigahara's drama about the sixteenth-century warlord Toyotomi Hideyoshi and Sen-no Rikyu, the spiritual mentor who elevated the Japanese tea ceremony to great heights and was eventually banished and forced by Hideyoshi to commit ritual suicide. With Rentaro Mikuni, Tsutomu Yamazaki, Yoshiko Mita, and Kyoko Kishida. NR. **81**

**ROSENCRANTZ AND GUILDENSTERN ARE DEAD**—(1 hr. 58 min.; 1991) Reviewed in this issue. PG. **3, 43**

**RUN**—(1 hr. 29 min.; 1991) A law student (Patrick Dempsey) is hunted by both sides of the law—small-town New England police and gangsters—when he is suspected of killing the only son of a mob boss. He does, though, have one ally: a gutsy brunette card dealer from the mob's casino. Directed by Geoff Burrowes. R. **21, 37, 44, 66, 89, 151, 152, 160, 204, 209, 210, 218, 222, 306, 309, 313, 316, 319, 400, 500, 504, 506, 508, 513, 522, 530, 532, 601, 606, 608, 611, 621, 625, 631, 636, 705, 714, 753, 760, 803, 815, 904, 910, 919, 933, 950, 962, 964, 968, 969**

★ **THE RUSSIA HOUSE**—(2 hrs.; 1990) The Cold War is over, so this adaptation of John le Carré's *glasnost*-era spy novel, which is at bottom a call for cooperation, doesn't have much dramatic tension, but it's pleasurable anyway. The play of contrasting national types was part of the fun of the book, and Tom Stoppard, who wrote the screenplay, picks up on this. Among the intelligence higher-ups, the Brits (James Fox, Michael Kitchen) are saturnine but decent, the Americans (Roy Scheider, John Mahoney) intelligent but hard-nosed. Barley Blair (Sean Connery), a British publisher, ladies' man, alcoholic, and general screwup, is press-ganged into service when a beautiful Russian woman (Michele Pfeiffer) sends him some secret documents. Connery, bearded, is debonair and witty, and there's a surprise—a new, abashed quality in his acting. Director Fred Schepisi and his director of photography, Ian Baker, appear to be moved and delighted to be shooting in the Soviet Union. Moscow and Leningrad look grand and tragic. (12/17/90) R. **3, 26, 36, 62, 203, 520, 523, 906**

**THE SHELTERING SKY**—(2 hrs. 17 min.; 1990) Bernardo Bertolucci's version of Paul Bowles's famously erotic and sinister 1949 novel is beautiful and oh so vague—a chic, exasperating, borderline-preposterous movie. Antonioni did this sort of thing far better 30 years ago. Yet despite the fatuity, the movie is visually stunning. Vittorio Storraro uses generally subdued light, and the scraggly Saharan towns are fascinating. The movie is a failure, but it's a palpable experience of disorientation that can shadow your mood for days. With John Malkovich, Debra Winger, and Campbell Scott. (12/17/90) R. **46**

**SLEEPING WITH THE ENEMY**—(1 hr. 39 min.; 1991) When the honeymoon's over, Laura Burney's husband turns out to be big trouble, so she fakes her death to escape the marriage. But trouble has a long arm. With Julia Roberts, Patrick Bergin, Kevin Anderson. Directed by Joseph Ruben. R. **19, 31, 48, 306, 400, 503, 514, 516, 517, 527, 532, 600, 610, 612, 625, 707, 709, 723, 724, 756, 802, 817, 920, 937, 956**

**TAXI BLUES**—(1 hr. 50 min.; 1990) This Soviet film, written and directed by Pavel Lounguine, has no normal range: It is all drunken shouting and clowning; rage, disgust, and despair; misery and celebration. Lounguine gives us a fable of the intellectual man and the instinctual man. Lyosha (Piotr Mamonov), a gangling, murderously self-destructive alcoholic, plays the saxophone brilliantly; Vanya (Piotr Zaitchenko), a stolid taxi driver with beetle brows and iron muscles, makes the best of the life in front of him. Lyosha is perhaps a genius but also a liar, a sponger, and a wreck; Vanya is stupid and violent but also honorable and loving. Lyosha is a Jew, Vanya an anti-Semite. Lyosha cheats Vanya out of some money, and Vanya beats him up; then he takes him in and tries to reform him, alternately protecting and brutalizing him. This male *folie à deux* is played out against a background of ragged back alleys, squalid police stations, and dank apartments. It's the naked-light-bulb school of filmmaking, Moscow division—the city exists only as a field of bitter scrounging. Lounguine's changes in mood, from kindness to rage, from exuberance to disgust, are mostly baffling, and one hardly believes anything that happens. The movie has affecting and intense moments but can be taken seriously only as a raucous and bitter symptom of Soviet unhappiness. (2/4/91) NR. **81**

**TOO MUCH SUN**—(1 hr. 40 min.; 1991) Too much sun presumably makes everybody greedy. Thus a comedy in which a father's millions will go to a crooked priest unless either of his homosexual children produces an heir. With Eric Idle, Robert Downey Jr., Laura Ernst, Jim Haynie, Ralph Macchio. Directed by Robert Downey. R. **3**

★ **THE VANISHING**—(1 hr. 47 min.; 1988). This Franco-Dutch thriller, in the tradition of Chabrol, works far more powerfully on the mind than on the senses. Director George Sluzier depends on such forces as obsession and psychological domination rather than violence. In the south of France, near Nimes, a young Dutch woman, Saskia (Johanna Ter Steege), disappears. Her boyfriend, Rex (Gene Bervoets), traveling with her, searches for her in vain. Later, Sluizer shows us how closely Rex came to spotting a man kidnap Saskia, and we get a shocking sense of how movements lodged just beyond the edge of perception—something happening while we are distracted or looking away—can determine our fate. Saskia's kidnapper is Raymond Lemorne (Bernard-Pierre Donnadieu), a middle-class husband and father, an odd-looking man, large, soft, with an unattractive orange tuft of beard and rather malicious eyes. He is, it turns out, one of those philosophical murderers who have haunted European fiction since Dostoevski's Raskolnikov, a man who needs to go over the edge to see what he is capable of. *The Vanishing* depends on silence and observation, and, as Sluizer builds toward the resolution, in which we find out, at a stroke, what happened to Saskia, and then to Rex, too, the movie becomes inexpressibly sinister. Tim Krabbe adapted his own novel. (2/4/91) NR. **11**

★ **VINCENT & THEO**—(2 hrs. 18 min.; 1990) The brothers Van Gogh in Robert Altman's extraordinary movie are like Cathy and Heathcliff in *Wuthering Heights*. They adore each other but grate on each other's nerves so violently that they usually have to part. But once they do, each leans toward the other, crying out across open spaces. The movie, which was written by Julian Mitchell, traces the relationship of Vincent (Tim Roth) and kid brother Theo (Paul Rhys)—their separate lives, the development of Vincent's furious art. This is a harsh, severe, but fascinating work, a little rough but always fully communicative and alive. With Johanna Ter Steege as Theo's wife and Wladimir Yordanoff as Paul Gauguin, a worldly bohemian, briefly friendly with Vincent, who suggests that greatness in art can also coexist with a spirit of robust survival. (1/28/91) PG-13. **3, 54**

**WAIT FOR ME IN HEAVEN**—(1 hr. 48 min.; 1987) A satire that plays up the rumor that Franco used a double to avoid assassination. In Antonio Mercero's telling, the man recruited for that duty is a highly unlikely candidate whose wife tries to contact him through séances after his abduction by the Spanish secret police. NR. **1**

**WHITE FANG**—(1 hr. 44 min.; 1991) A drama of man and dog set in frigid Alaska. In this adaptation of Jack London's story about a wolf dog's strength and allegiance, Ethan Hawke plays the young explorer, Klaus Maria Brandauer the grizzled guide, and James Remar the heartless heavy who, when he owned White Fang, nearly had him killed in a staged dogfight. Directed by Randal Kleiser. PG. **37, 216, 218, 301, 309, 505, 511, 601, 522, 606, 608, 611, 621, 709, 714, 722, 753, 764, 803, 816, 902, 918, 919, 930, 933, 950, 953, 962, 968, 969**

## REVIVALS

**FIRST NAME: CARMEN**—(1 hr. 25 min.; 1983) In French, Eng. subtitles. Jean-Luc Godard's modern retelling of the Carmen story captures the essence of erotic feverishness. Maruschka Detmers plays the radical Carmen X, who, during a bank heist, makes a young cop (Jacques Bonnaffé) her accomplice. Together they shack up in the apartment of an out-of-it film director (played by Godard himself). The movie has no culmination, no release, just desire as obsession and doom, and bumbling scenes of violence. It's odd, unsettling, and fitfully very powerful. **1**

**HAIL MARY**—(1 hr. 47 min., 1985) In French, Eng. subtitles. Jean-Luc Godard's modern-day version of the Incarnation and Virgin Birth. It is perhaps the nudity, and the way Godard makes Marie's renunciation of sex itself an erotic act, that so angered members of the Catholic hierarchy, many of whom attacked the film as blasphemous. But if it is blasphemous, it is so only in the literal and institutional sense. This a deeply reverent film, filled with amazement at the presence of the divine in our life. With Myriem Roussel and Thierry Lacoste. **1**

**LOCAL HERO**—(1 hr. 51 min.; 1983) Scottish writer-director Bill Forsyth creates a mood of lulling whimsy in this tale about an ambitious young oil executive from Houston (Peter Riegert) who is sent by his boss (Burt Lancaster) to buy up a small Scottish village in order to turn it into a refinery. Arriving at the place, the young American falls under a spell. *Local Hero* is *Brigadoon* without bagpipes and men dancing in tartans—a triumph of originality. **8**

**1900**—(5 hrs. 11 min.; 1977) The restored, uncut version in its American premiere. Bernardo Bertolucci's visually magnificent historical epic of the peasant-landowner struggle from 1900 to 1945 as it occurs on the estate of an aristocratic Italian family. The stellar international cast and English soundtrack can be disorienting, and Bertolucci's poetic conceits occasionally fall flat, but the film as a whole is quite gripping. Robert De Niro is the padrone and Gérard Depardieu his peasant friend. With Sterling Hayden, Burt Lancaster, Dominique Sanda, and Donald Sutherland. NC-17. **1**

**SUSAN LENOX: HER FALL AND RISE**—(1 hr. 15 min.; 1931) A lugubrious drama of a fallen woman and the man she loved. The only movie Clark Gable and Greta Garbo made together. Garbo is mesmerizing as a young woman who runs away from her father—who wants to marry her off—and straight into the arms of Gable. Dir. Robert Z. Leonard. **47**

# THEATER LISTINGS

COMPILED BY RUTH GILBERT

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- ● ● Running more than two years.
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Performance length is approximate; also, price changes are frequent; phone theater for specifics.

## BROADWAY

### *Previews and Openings*

### *Wednesday, February 6*

**LA BETE**—David Hirson's comedy focusing on a French theatrical troupe touring the regions under the aegis of the Prince of France; directed by Richard Jones. Featured in the cast are Michael Cumpsty, Tom McGowan, Holly Felton, Suzie Plakson, James Greene, Patricia Kilgarriff, John Michael Higgins, Johan Carlo, and Dylan Baker. Previewing now prior to a 2/10 opening. Monday through Saturday nights at 8; Wednesday and Saturday matinees at 2; $30 to $45. At the **Eugene O'Neill Theater,** 230 West Forty-ninth Street (246-0220). 2 hrs.

**MULE BONE**—Akosua Busia, Eric Ware, Kenny Neal star in this long-lost 1930 collaboration between Harlem Renaissance authors Zora Neale Hurston and Langston Hughes, a comedy which takes place in a rural Florida community, about Southern black society; directed by Michael Schultz. Featured in the cast are Joie Lee, Samuel Wright, Frances Foster, Paul Eckstein, Robert Earl Jones, Arthur French, Marilyn Coleman, Donald Griffin, Leonard Jackson, Reggie Montgomery, Edwina Lewis, Theresa Merritt, Mansoor Najeeullah, Sonny Jim Gaines, and Ebony Jo-Anne. Tuesday through Saturday at 8, Wednesday & Saturday at 2 & 3; $25-$35. Previews now prior to a 2/14 opening. **Ethel Barrymore,** 243 West 47th Street (239-6200). 2 hrs. and 15 mins. **IRLS**

**TAKING STEPS**—Alan Ayckbourn's maelstrom of mistaken identity, misdirected messages, over-animated objects, uncertain climate, all combining to disrupt family harmony; directed by Alan Strachan. Featured in the cast areChristopher Benjamin, Pippa Pearthree, Spike McClure, Jane Summerhays, Bill Buell, and Jonathan Hogan. Tuesday through Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $36 to $40. Previewing now prior to a 2/29 opening. At the **Circle in the Square,** Broadway and West Fiftieth Street (239-6200). 2 hrs. and 15 mins. **IRLS**

### *Tuesday, February 12*

**LOST IN YONKERS**—Irene Worth, Mercedes Ruehl, and Kevin Spacey are the stars of Neil Simon's play, which tells of a grandmother who rules her house with an iron fist, and also runs a candy store. Her two grandsons move in with her when their father goes south to sell scrap iron; directed by Gene Saks. Featured in the cast are Mark Blum, Danny Gerard, Lauren Klein, and Jamie Marsh. Previews start 2/12 prior to a 2/21 opening. Monday through Saturday at 8, Wednesday and Saturday at 2; $27.50 to $42.50. At the **Richard Rodgers Theater,** 226 West Forty-sixth Street (246-0102). 2 hrs. and 30 mins. **IRLS**

### *Now Playing*

**ASPECTS OF LOVE**—Sarah Brightman and Barrie Ingham star in a musical, with adaptation and music by Andrew Lloyd Webber, based on David Garnett's novel, set in France in the 1950s. It traces the course of true love between an English youth and a French actress; directed by Trevor Nunn; lyrics by Don Black and Charles Hart; choreography by Gillian Lynne. Featured in the cast are Danielle DuClos, Marcus Lovett, Kathleen Rowe McAllen, Walter Charles, and an ensemble. Ms. Brightman does not perform Wednesday evening or Saturday mat. Opened: 4/8/90. Monday through Saturday at 8, Wednesday and Saturday at 2; $42.50 to $55. **Broadhurst Theater,** 235 West Forty-fourth Street (239-6200). 2 hrs. and 30 mins. **IRLS**

**BUDDY**—*The Buddy Holly Story.* Paul Hipp has the title role in a musical by Alan Janes, based on the life and times of the legendary rock and roll star who died in a plane crash in 1959 at the age of twenty-two; directed by Rob Bettinson. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $15 to $55; Sunday at 7:30; $15 to $42.50. At the **Shubert Theater,** 225 West Forty-fourth Street (239-6200). 2 hrs. 20 mins. **IRLS**

**CATS**—A musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of twenty-three talented American "cats"; directed by Trevor Nunn. The music is by Andrew Lloyd Webber; the choreography is by Gillian Lynne. There are splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, canny and effervescent direction, and there's almost too much dazzlement. Opened: 10/7/82. Monday through Saturday (except for Thursdays which are always dark) at 8, Saturday at 2, Wednesday at 2, Sunday at 3, $37.50 to $55. At the **Winter Garden Theater,** Broadway and Fiftieth Street (239-6200). 2 hrs. and 45 mins. ● ● **IRLS**

**CITY OF ANGELS**—Tom Wopat and Michael Rupert are the co-stars of Larry Gelbart's imaginative and unusual thriller; the music is by Cy Coleman, the lyrics are by David Zippel, and the choreography is by Walter Painter; directed by Michael Blakemore. The result is an entertaining combination of musical comedy and private-eye films of the 1940s, and it boasts a funny idea, plus a slew of juicy one-liners. Featured in the cast are Charles Levin, Susan Terry, Dee Hoty, and Kay McClelland. Opened: 12/11/89. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, Wednesday at 2, $40-$55. **Virginia Theater,** 245 West 52nd Street (246-0102). 2 hr. 30 min. ● **IRLS**

**FIDDLER ON THE ROOF**—Topol stars in a production of the 1964 musical (based on the Tevye stories of Sholom Aleichem), with book by Joseph Stein, music by Jerry Bock, lyrics by Sheldon Harnick; choreography and direction based on Jerome Robbins's original dances. Featured in the cast are Marcia Lewis, Sharon Lawrence, Ruth Jaroslow, Ron Bohmer, Jack Kenny, David Pevener, Stephen Wright, Kathy St. George, Jennifer Prescott, Mark Zeller, Judy Dodd, Jerry Jarrett, Jerry Matz, Mike O'Carroll, David Masters, Tia Riebling, and Gary Schwartz. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $25 to $55. At the **Gershwin Theater,** Fifty-first Street west of Broadway (586-6510). 2 hrs. and 40 mins. **IRLS**

**GRAND HOTEL**—*The Musical:* By Luther Davis, Robert Wright, and George Forrest, is based on Vicki Baum's novel which took place in an international Berlin hotel in the late 1920s, and is directed and choreographed by Tommy Tune. There is a skillful cast of 29, featuring Rene Ceballos (ballerina), David Carroll (the baron), Chip Zien (the bookkeeper), Lynnette Perry, Timothy Jerome, John Wylie, and Caitlin Brown (the confidante), Pierre Dulaine (gigolo), and Yvonne Marceau (countess). Monday through Saturday at 8, Saturday at 2; Wednesday at 2, $37.50 to $55. Opened: 11/12/89. **Martin Beck Theater,** 302 West Forty-fifth Street (246-0102). 2 hrs. ● **IRLS**

**JACKIE MASON: BRAND NEW!**—He's back with plenty of new material, ranging from global warming to Marla Maples, with much much more in between. Tuesday-Saturday at 8 and Sunday at 3, $12 to $32. **Neil Simon,** 250 West 52nd Street (757-8646). 2 hrs. **IRLS**

**LES MISERABLES**—Musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, with music by the latter and lyrics by Herbert Kretzmer; additional material furnishd by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Robert Westenberg, J. Mark McVey (as Jean Valjean), Christy Baron, Joe Kolinski, Matthew Poretta, Jacquelyn Piro, Ed Dixon, Evalyn Baron, and Gregory Grant. A fugitive is pitted against a cruel, self-righteous police inspector in a lifelong struggle to evade capture. Tuesday-Saturday at 8, Sunday at 3, Saturday at 2; $25-$60; Wednesday at 2, $25 to $50. Opened: 3/12/87. 200 tickets are available at $16 at the box office Monday through Thursday for students and senior citizens with valid I.D. cards. At the **Imperial,** 249 West Forty-fifth Street (239-6200). 3 hrs. and 15 mins. ● ● **IRLS**

**ONCE ON THIS ISLAND**—A musical based on Trinidadian author Rosa Guy's novel, *My Love, My Love,* set in the Caribbean, about a peasant girl's passion for the son of a wealthy land-owner. The book and lyrics are by Lynn Ahrens, the music is by Stephen Flaherty; directed and choreographed by Graciela Daniele. With Eric Riley, Andrea Frierson, Ellis Williams, Milton Nealy, Nikki Rene, La Chanze, Jerry Dixon, Lillias White, Sheila Gibbs, Gerry McIntyre, and Afi McClendon. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $25 to $47.50. Playwrights Horizons at**Booth Theater,** 222 West Forty-fifth Street (239-6200). 90 min. **IRLS**

**THE PHANTOM OF THE OPERA**—Andrew Lloyd Webber and Harold Prince's musical, based on Leroux's novel, lyrics by Charles Hart and Richard Stilgoe; choreography by Gillian Lynne. A terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860, and tells of a mysterious Creature (Kevin Gray) who lurks beneath the Paris Opera stage and exercises a reign of terror over performers, audience, stage hands alike. With Karen Culliver, Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, John Horton Murray, Leila Martin, Jeff Keller, Nicholas F. Savarine. Monday-Saturday at 8, Saturday at 2, Wednesday at 2, $35-$60. Opened: 1/26/88. **Majestic,** 247 West 44th Street (239-6200). 2 hr. 30 min. ● ● **IRLS**

**PRELUDE TO A KISS**—John Dossett, John Randolph, and Ashley Crow are the stars of Craig Lucas's fairy-tale comedy set in Manhattan, wherein a couple develops a whirlwind love affair which inevitably ends in marriage, and unexpectedly weird complications develop; directed by Norman René. Featured in the cast are Craig Bockhorn, Joe Ponazecki, Mary Louise Wilson, Pete Tyler, Kimberly Dudwitt, Michael Warren Powell, Tom Verica, Karen Ludwig, and Nick Gregory. Tuesday-Thursday at 8, Friday at 8, Saturday at 2 and 8, Sunday at 3, Wednesday at 2, $35-$42.50. Opened: 5/1/90. **Helen Hayes Theater,** 240 West 44th Street (246-0102). 2 hrs. and 15 mins. **IRLS**

**SHADOWLANDS**—Nigel Hawthorne and Jane Alexander star in William Nicholson's romantic play dealing with the true love story of C. S. Lewis and Joy Davidman, how they met, then fell in love, and, finally, secretly married; directed by Elijah Moshinsky in an agile and resourceful manner. It's a moving story and correctly opts for intimate effects. With Michael Al-

linson, Robin Chadwick, Mary Layne, Paul Sparer, Edmund Davys, Hugh Rose, Jonathan Gold, Lance Robinson. Tuesday-Saturday at 8, Saturday at 2, Sunday at 3, $32.50-$42.50; Wednesday at 2, $27.50-$37.50. Opened: 11/11/90. **Brooks Atkinson**, 256 W. 47th Street (719-4099). 2 hr. 30 min. **IRLS**

**SIX DEGREES OF SEPARATION**—Stockard Channing, Courtney B.Vance, and John Cunningham star in John Guare's play about everything, with something in it for everyone, set in Manhattan, about a mugging victim who seeks refuge at an elegant dinner party, and is received with sympathy and understanding until...; directed perkily by Jerry Zaks. With Sam Stoneburner, James DuMont, Laura Linney, Kelly Bishop, Peter Maloney, Brian Evers, Robin Morse, Philip LeStrange, Gus Rogerson, Robert Duncan McNeal, Evan Handler, Anthony Rapp, Stephen Pearlman, Mari Nelson. Tuesday-Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $35-$45. **Vivian Beaumont Theater**, in Lincoln Center, 150 West 65th Street (239-6200). 1 hr. 30 min. **IRLS**

**THOSE WERE THE DAYS**—An English-Yiddish revue, conceived by Zalmen Mlotek and Moishe Rosenfeld, featuring Bruce Adler, Eleanor Reissa (who also directs and choreographs), Mina Bern, Lori Wilner, and Robert Abelson. The action takes the Jewish music and theater experience from the shtetl to Second Avenue to Broadway. Monday, Wednesday, Thursday, Saturday at 8, Wednesday, Saturday, Sunday at 2, Sunday at 6; $35 to $40. **Edison Theater**, 240 West 47th Street (302-2302). 2 hrs. and 20 mins. **IRLS**

## OFF BROADWAY

**Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.**

**ABSENT FRIENDS**—Alan Ayckbourn's 1975 comedy about a group of friends reunnited after many years; directed by Lynne Meadow. With David Purdham, Brenda Bleathyn, Mary-Louise Parker, John Curtess, Ellen Parker, Peter Frechette. Tuesday through Saturday at 8, Sunday at 7; through 3/15; $35. Manhattan Theater Club production at the **City Center Theater,** 131 West Fifty-fifth Street (581-7907).

**ANCIENT BOYS**—Michael Ornstein stars in Jean-Clude Van Itallie's drama centering on a gifted theater designer with a heightened sense of privacy, and his relationships with four close friends; directed by Gregory Keller. Wednesday through Sunday at 7:30; $12; 2/16 through 3/3. **La Mama's Annex Theater**, 74A East Fourth Street (475-7710).

**ANTIGONE**—Book, lyrics, and music by Lewis B. Flinn 111 for this all-sung adaptation of the Sophocles original and the Anouilh version of 1944, telling of the woman who defied a tradition of her society, that of leaving a traitor's body without a burial; directed by Anne Justine D'Zmura. Cast includes Michele Maika, William Broderick, G. Douglas Rayi, Joseph Mahowald, Jodi Stevens. Wednesday-Friday at 8, Saturday at 7 and 10; $10; through 2/9. A Vocal Line Theater production at the **Theater and Dance Alliance**, 120 West Twenty-eighth Street (279-4200).

**ASSASSINS**—Book by John Weidman, music and lyrics by Stephen Sondheim, directed by Jerry Zaks. A look at America's villains, the men and women who tried to kill our presidents. With Debra Monk, Terrence Mann, Jonathan Hadary, Annie Golden, Greg Germann, Eddie Korbich, Victor Garber, Joy Franz, Patrick Cassidy, Lee Wilkof, Marcus Olson, Jace Alexander, Lyn Greene, William Parry, Michael Shulman. Tuesday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7. **Playwrights Horizons Theater,** 416 West Forty-second Street (279-4200).

**BETTER DAYS**—Richard Dresser's comedy-drama about surviving the nineties in an economically shell-shocked New England mill town; directed by John Pynchon Holmes. With Ann Talman, Daniel Ahearn, Larry Pine, James Gleason, Kevin McClarnon, Susan Greenhill. Tuesday-Saturday at 8, Sunday at 3; $12. **Primary Stages**, 354 West 45th Street (333-7471).

**CAMILLE**—A story of true love at its truest, with all the sex, heartbreak, and sacrifice that true love implies; written by Charles Ludlam, based on the Dumas tale; directed by Everett Quinton (who plays Camille). Featured in the cast are Cheryl Reeves, Kevin Scullin, Georg Osterman, Eureka, Bobby Reed, Jim Lamb, Carl Claybourne, H. M. Kououkas, Jean-Claude Vasseux, and Steven Pell. Tuesday through Friday at 8, Saturday and Sunday at 7; $25. At the **Charles Ludlam Theater,** One Sheridan Square (691-2271).

**CANDIDA**—Laurie Kennedy has the title role in this G. B. Shaw classic about a suburban London matron in the 1890s who must choose between her husband and an eighteen-year-old poet; directed by Gus Kaikkonen. Thursday and Friday at 8, Wednesday and Saturday at 2 and 8, Sunday at 3; $20 to $24. 2/9 to 3/31. A Riverside Shakespeare Company production at **Playhouse 91**, 316 East Ninety-first Street (831-2000).

**CARREÑO**—Pamela Ross stars in this play, with music, based on the life of the great Venezuelan piano virtuoso and early feminist Teresa Carreño (1853-1917). Play (in both English and Spanish) has resumed performances following a South American tour. Wednesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3 and 7; $27.50. At the **INTAR Theater,** 420 West 42nd Street (279-4200).

**CHICKEN DELIGHT**—A comedy by John Glines about three gay couples and the pleasures of cheating; directed by Charles Catanese. Through 3/3, Wednesday-Friday at 8, Saturday at 6 and 9, Sunday at 7; $15. **Courtyard**, 39 Grove Stree, at Bleecker (869-3530).

**THE COUNTRY GIRL**—Clifford Odets's back-stage drama starring Karen Allen, David Rasche, and Paul McCrane in the tale of a once accomplished actor now battling between the bottle and a theatrical comeback; directed by Kenneth Frankel. Also in cast: Jim Abele, Geraldine Leer, Steve Mendillo, Henry LeBlanc, and George Morfogen. Through 2/10; $25 to $35; Tuesday through Saturday at 8, Wednesday, Saturday, Sunday at 2; through 2/10. At the **Roundabout Theater**, 100 East Seventeenth Street (420-1360).

**THE DANCE OF DEATH**—August Strindberg's drama, translated by Harry Carlson and directed by Shepard Sobel, focuses on a deadly marriage which tears at the characters and propels the play's action. Featured in the cast are Joanne Camp, Paul O'Brien, and Richard Fancy. Wednesday through Friday at 8, Saturday at 5 and 9, Sunday at 2; through 2/16; $12. At the **Pearl Theater**, 125 West 22nd Street (645-7708).

**DAUGHERTY AND FIELD OFF-BROADWAY**—A musical revue with the cabaret team of Bill Daugherty and Robin Field, satirists, composers, comedians, mimics, and musicians. Tuesday through Friday at 8, Saturday at 5 and 8:30, Sunday at 3; $20 to $25. At the **Double Image Theater**, 15 Vandam Street (924-1120).

**DEAD MOTHER**—(or *Shirley Not All in Vain)*: Written and directed by David Greenspan, the comedy, set in Los Angeles, focuses on rotten marriages in Los Angeles. Featured in the cast (among others) are the playwright, Ron Bagden, and Mary Schultz. Tuesday through Sunday at 8, Saturday and Sunday at 3; $25; through 2/10. At the **Public/Susan Stein Shiva Theater**, 425 Lafayette Street (598-7150).

**EARTH AND SKY**—Douglas Post's drama follows a woman's investigation into the mysterious murder of her lover that leads her into a world of corruption and turmoil; directed by Andre Ernotte. With Jennifer Van Dyck, Justin Deas, Lisa Arrindell, Evan Thompson, Lisa Beth Miller, Michael Genet, Paul Kandel, Ron Nakahara, and Ted Marcoux. Tuesday-Thursday at 8, Sunday at 3, $25; Friday and Saturday at 8, $28; Saturday at 2, $20.**Second Stage Theater**, Broadway at Seventy-sixth Street (873-6103).

**FAITH JOURNEY, A MUSICAL MEMORY OF MARTIN**—Jo Jackson's odyssey about the man who led the Civil Rights movement in the '60s, with memorable moments in the life of Dr. Martin Luther King, and authentic spirituals sung by the chorus-cast of eight; directed by Larry Marshall. Wednesday at 11 a.m., Friday at 8, Saturday at 1, 4, and 8, Sunday at 4; $25. Phone theater to check times. **Theater of Riverside Church,** 91 Claremont Avenue (222-8666)

**THE FANTASTICKS**—Longest running show on or off Broadway; a gracious musical fable that has spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. With Marilyn Whitehead, Kevin R. Wright, William Tost, George Riddle, Bryan Hull, Earl Aaron Levine, Steven Michael Daley, and narrator Robert Vincent Smith. Tuesday-Friday at 8, Saturday at 7 & 10, Sunday at 3 & 7:30; $28-$32. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

**FORBIDDEN BROADWAY 1991**—Creator/lyricist/director Gerard Alessandrini's satirical review is up to par, snuff, and lots of mischief. All the new stuff's here plus favorites back by popular demand. Featured in the cast are Suzanne Blakeslee, Jeff Lyons, Linda Strasser, Bob Rogerson; and the indefatigable Brad Ellis on piano. Opened: 9/15/88, and still going strong, ever-changing. Wednesday-Friday at 8:30, Saturday at 7:30 and 10:30; Sunday at 7:30; Wednesday at 2:30, Sunday at 3:30; $32.50 to $35. **Theater East,** 211 East 60th Street (838-9090). ● ●

**FOREVER PLAID**—A musical comedy, written and directed by Stuart Ross, tells of a semi-professional harmony group tour that was cut short by a car accident on the night of their first gig in 1964; now the "teen angels" are allowed one night at liberty on earth to do the show they never got to do in life. Featured in the staff are Jason Graae, Stan Chandler, Guy Stroman, and David Engel. Wednesday and Thursday at 8, Friday and Saturday at 7:30 and 10:30, Sunday at 3 and 7:30; $30-$35. Opened: 5/20/90. At **Steve McGraw's**, 158 West 72nd Street (595-7400). ●

**GROWN UPS**—A revival of Jules Feiffer's comedy about a newspaper writer who struggles to drown his parents' past and present influences as they echo in his personal relationships; directed by Lonny Price. Featured in the cast are Rosemary Prinz, Barry Craig Friedman, Barbara Niles, Len Stanger, Lisa Emery, and Lauren Gaffney. Tuesday through Saturday at 8, Sunday at 2 and 7; $25. An American Jewish Theater production at the **Susan Bloch Theater**, 307 West Twenty-sixth Street (633-9797).

**GUILT WITHOUT SEX**—Marilyn Sokol stars in a comedy revue with music. Thursday through Saturday at 8:30, Sunday at 3:30; $15. At the **Theater Arielle**, 432 West Forty-second Street (564-8038).

**HENRY IV**—Parts I and II (performed in repertory; phone theater for dates and times) chronicle England's transition from medievalism to modernity; directed by JoAnne Akalaitis. Thomas Gibson is Hal, Jared Harris plays Hotspur, Louis Zorich is Falstaff, and Ruth Maleczech plays Mistress Quickly, and a further cast of thirty-one is featured in both plays. Through 3/26; Tuesday through Saturday at 8; Wednesday, Saturday, and Sunday at 2; $30 (or $50 for a ticket to both parts). At the **Public Theater**, 425 Lafayette Street (598-7150).

**IN MIAMI AS IT IS IN HEAVEN**—Raul De Cardenas play about the clash between two generations of a Cuban refugee family now living in Miami and how it affects its life in this country, performed in English Wednesday through Friday at 8, and in Spanish, Saturday and Sunday at 2:30 and 8; $10 to $15; through 2/24. At the **Puerto Rican Traveling Theater**, 304 West Forty-seventh Street (354-1293).

**JUBA**—Musical with book and lyrics by Wendy Lamb, and music by Russell Walden, based on the life of a street dancer (Kevin Ramsey) and his fierce rivalry with an Irish jig dancer (James Brennan); directed by Sheldon Epps, and choreographed by Mercedes Ellington. With Steve Boles, Katherine Buffaloe, Ken Prymus, Terri White, Mark Hardy, and Lawrence Clayton. Wednesday through Saturday at 8, Saturday and Sunday at 3, Thursday at 2; $25 and $18; from 2/7. **Dimson**, 108 East Fifteenth Street (279-4200).

**THE LEGACY**—The triumphant return of Gordon Nelson's history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time to boot. Friday and Saturday at 8, Sunday at 3; $15. At the **National Black Theater,** 2033 Fifth Avenue (427-5615).

**LET IT RIDE!**—Revised musical by Abram S. Ginnes, Jay Livingston, and Ray Evans, based on the 1961 *Three Men on a Horse*; directed and choreographed by Jeffery Neill. Thursday-Saturday at 8, Saturday & Sunday at 3; through 2/17; $12. **All Souls Fellowship Hall**, Lexington at 80th Street (535-3356).

**LIGHT SHINING IN BUCKINGHAMSHIRE**—Caryl Churchill's play is set in 1647 and focuses on the struggle of the common people in Cromwellian England to gain control over their future; directed by Lisa Peterson. Featured in the play are Shona Tucker, L. Peter Callender, Cherry Jones, Philip Goodwin, Bill Camp, and Steve Hofvendahl. Tuesday through Saturday at 8, Sunday at 4 and 7:30; through 3/10; $22. A New York Theater Workshop production at the **Perry Street Theater**, 31 Perry Street (279-4200).

**LOCKED-UP**—An evening of four one-acters by James Dean Jay Byrd: *Cigarette Break, Lucky Strike, These Shoes,* and *French Toast,* all dealing with the fantasies and realities of human nature, examining incest, murder, homosexuality, and senility, to illustrate that there's more than one way to get 'locked-up'; directed by Lynn D. Mold. Featured in the cast are Michael Rains, Catherine Cullen, Mikal Kartvedt, Jack Hazan, Sarah Kalidonis, Jon Michael Johnson. Thursday through Sunday at 8; $12; through 2/17. **Cooper Square Theater,** 50 East Seventh Street (228-0811).

**LYNDON—**Laurence Luckinbill is Lyndon in James Prideaux's play, adapted from Merle Miller's biography, a retrospective of our thirty-sixth president's career. $20-$25; Tuesday-Saturday at 8, Wednesday & Saturday at 2, Sunday at 3; through 2/17. **John Houseman,** 450 West 42nd Street (564-8038).

**MAMA, I WANT TO SING—**Desiree Coleman-Jackson stars in this fine gospel musical by Vy Higginsen who also narrates, with Kenneth Wydro and Doris Troy, about a girl in the choir who dreams of becoming a pop singer; Saturday at 5. Opened: 3/23/83. In repertory with *Mama, I Want to Sing, Part* II, Friday at 8, Saturday at 2 and 8, Sunday at 5; Sunday at 3, with a twenty-member cast and eighteen new gospel, rhythm and blues, and pop songs by Wesley Naylor; through 3/30. At the **Heckscher Theater,** Fifth Avenue at 104th Street (534-2804). ● ●

**MAMBO MOUTH—**Theater piece written and performed by John Leguizamo whose world of colorful and provocative Latino street characters will be revealed; directed by Peter Askin. Thursday and Friday at 8, Saturday at 7 and 10; Sunday at 3; $18. At the **American Place,** 111 West Forty-sixth Street (840-3074).

**THE MISANTHROPE—**Rod McLucas's verse translation of Moliere's play, a send-up of the hypocrisy and self-righteousness of conformists and rebels alike. Featured in the cast are Kevin Black, Julia Dean, Max Miller, Peter McCabe, Michele Maher, and Katie MacNichol. Wednesday through Saturday at 8, Sunday at 7; 2/14 through 3/3; $10. At the **Westbeth Theater,** 151 Bank Street (924-0077).

**MONSTER IN A BOX—**Spalding Gray's thirteenth autobiographical monologue, based on interruptions he experienced while trying to write a novel. Mondays at 8, 2/4, 10, 11, 17, 18, 24, 25; $25. **Vivian Beaumont,** 150 West Sixty-fifth Street (239-6200).

**THE MY HOUSE PLAY—**Wendy MacLeod's prize-winning comedy about family members who sound the battle cry when authorities plan to build a highway through their living room; directed by Rob Greenberg. Featured in the cast are Lewis J. Stadlen, Kathryn Erbe, Jayce Bartok, David Eigenberg, Leslie Lyles, and Welker White. Tuesday-Thursday at 8, Sunday at 7; $20; Friday and Saturday at 8, Sunday at 3; $24. **WPA Theater,** 519 West 23rd Street (206-0523).

**NUNSENSE—**Dan Goggin's musical adventures, now in its sixth year, of five motivated nuns who mount a talent show to raise money for what they consider to be a good and noble cause. Now in the lively cast are Alicia Miller, Nancy E. Carroll, Alvaleta Guess, Lin Tucci, Amanda Butterbaugh. Tuesday-Thursday at 8, Saturday at 2, Sunday at 3, $30; Wednesday at 2; $27.50; Friday and Saturday at 8, $32.50. Opened: 12/12/85. At the **Douglas Fairbanks Theater,** 432 West Forty-second Street (239-4321). ● ●

**ONCE UPON A MATTRESS—**Lauren Letellier and Bruce Lloyd star in a revival of the 1959 musical, based on *The Princess and the Pea,* with book by Jay Thompson, Marshall Barer (lyrics), and Dean Fuller, with music by Mary Rodgers. Featured in the cast are Jane Larkworthy, Matt Levine, Tracey Wilhelm, Keith Garsson, Bill Gaden, Jeff Bloch, and James Lurie. Thursday through Saturday at 8; Saturday and Sunday at 2; through 2/10; $15. At the **St. Bart's Playhouse,** 109 East Fiftieth Street (751-1616, ex.219).

**ONE-ACT COMEDIES—**Seventh Annual Festival: Evening A: *Variations on the Death of Trotsky,* by David Ives; *Gorgo's Mother,* by Laurance Klavan; *Gangster Apparel,* by Richard Vetere, and *Stay Carl Stay,* by Peter Tolan. Evening B: *The Experts,* by Bill Bozzone; *Fore Play or the Art of the Fugue,* by David Ives; *The Staged Reading,* by Michael Panes; *Christmas Rules,* by Craig Wright and Louis Scheeder. Monday through Sunday at 8, Saturday and Sunday at 3; $10 to $12; through 3/10 (phone theater for dates). Manhattan Punch Line production at the **Judith Anderson Theater,** 422 West Forty-second Street (279-4200).

**ONLY FOR A MOMENT—**Monteria Ivey and Stephan Dweck's story of one person's search for the meaning of success and the desire to choose his own destiny; directed by Daniel Wynne, Jr. Featured in the cast are Gyasi, Fruster, Hans Hageman, Raymond Akbar, Tunde Samuel, Daphne Andrews, Yvette Coit, Bukanla Willis-Samuel, David Portlock, and Monteria Ivey. Friday at 7:30, Saturday at 2 and 7:30, Sunday at 3; $16; through 2/10. At the **National Black Theater,** Fifth Avenue at 125th Street (722-3800).

**OTHER PEOPLE'S MONEY—**Steven Keats stars in Jerry Sterner's thoroughly professional piece of work; funny, serious, suspenseful, involving, disturbing, and, above all, expertly crafted; about the efforts of a small New England community to protect itself against acquisition by an unscrupulous Wall Street takeover artist; directed by Gloria Muzio. With Priscilla Lopez, Lenka Peterson, Arch Johnson, James Murtaugh. Tuesday-Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $35. Opened: 2/16/89. At the **Minetta Lane Theater,** 18 Minetta Lane (420-8000). ● ●

**PERFECT CRIME—**Warren Manzi's thriller; directed by Jeffrey Hyatt. Mon., Thurs. through Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2; $30. At the **Theater Four,** 424 West 55th Street (695-3401). ● ●

**REPERTORIO ESPANOL—***Los Jibaros Progresistas,* Manuel Gonzalez's musical, on a double bill with *El Huesped,* Juan Pedro Soto's play; *El Eterno Femenino,* Rosario Castellanos's history of mankind rewritten with a female viewpoint; *La Viuda Alegre,* Franz Lehar's operetta features a Spanish translation of *The Merry Widow; El Abanderado,* the Spanish-language premiere of Luis Alberto Heireman's play drawing parallels between the stations of Christ's Passion and the plight of a bandit in a Chilean farming village; Gloria Gonzalez's comedy, *Cafe Con Leche;* Dolores Prida's comedy, *La Botanica.* Through February. Phone for specifics (zarzuelas, dance, etc.). Plays $15, musicals $20. **Gramercy Arts,** 138 East 27th Street (889-2850).

**REMEMBRANCE—**Aideen O'Kelly and Malachy McCourt co-star in Graham Reid's play about a Protestant widower in Belfast whose son was killed by the Catholics. In the cemetery he meets a Catholic widow whose son was killed by the Protestants. Featured in the cast are Ellen Tobie, Ann Dowd, John Finn, and Terry Donnelly, as their respective children. A friendship ensues. Wednesday-Friday at 8, $25; Saturday at 8 and Saturday and Sunday Sunday at 2; $27.50. **Irish Arts Theater,** 553 West Fifty-first Street (757-3318).

**ROAD TO NIRVANA—**Arthur Kopit's satire on the art of the Hollywood deal wherein two producers (Jon Polito and Peter Riegert) of towering ambition and sinking morals compete for a deal to end all deals; directed by Jim Simpson. Featured in the cast are Saundra Santiago, James Puig, and Anna Thomson. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3 and 7:30; from 2/13; $23 to $30. **At the Circle Repertory Theater,** 99 Seventh Avenue South (924-7100).

**ROMEO AND JULIET—**Mark Niebuhr as Romeo and Miriam Healy-Louie as his Juliet star in the Theater for a New Audience production of the Shakespeare tragedy; directed by Bill Alexander. Friday at 8, Saturday at 2 and 8, Sunday at 3; Tuesday through Friday at 10:30 a.m.; $22.50. At the **Victory Theater,** 207 West Forty-second Street (279-4200).

**THE ROTHSCHILDS—**Mike Burstyn is the star of the musical by Jerry Bock, with lyrics by Sheldon Harnick, and book by Sherman Yellen, based on Frederick Morton's biography, which traces the rise of a man from the Frankfurt ghetto, together with his five sons, who finally create the most powerful banking houses of Europe; directed by Lonny Price. Featured in the cast are John Loprieno, Ray Wills, Charles Rubey, Nick Corley, and David Cantor. Wednesday at 2:30 and 8, Thursday and Friday at 8, Saturday at 2:30 and 8, Sunday at 2:30 and 6:30; $35 to $37. Opened: 2/25/90. At the **Circle in the Square Downtown Theater,** 159 Bleecker Street (254-6330). ●

**SAINT TOUS—**A music-theater piece by André De Shields that portrays Haiti's revolutionary hero, Toussaint L'Ouverture (portrayed by De Shields), struggling to reconcile himself to his destiny from a prison cell in Napoleonic France. 2/13 to 24, Wednesday through Saturday at 7:30, Sunday at 3 and 7:30; $12. First Floor Theater at **La MaMa E.T.C.,** 74A East Fourth Street (475-7710).

**SHERLOCK HOLMES: THE ECLIPSE CONSPIRACY—**Written and directed by Fred Fondren, play involves Holmes and Watson romping through intrigue, exposing spies, and combating their mortal enemy, wicked Professor Moriarty. Featured in the cast are Walter Walker, Olga Bagnasco, Stephen Broker, Robert Ramos, Helen Catalanotti, Derek Johnson, Fred Fondren, and Sarah Fuerstein. Wednesday through Saturday at 8; $10; through 3/2. At the **Prometheus Theater,** 239 East Fifth Street (477-8689).

**SMOKE ON THE MOUNTAIN—**Connie Ray's blue-grass musical comedy about a depression-era family traveling through the South bearing witness to their religion with banjo, fiddle, and songs; directed by Alan Bailey. Featured in the cast are Sarah Knapp, Reathel Bean, Jane Potter, Kevin Chamberlin, Robert Olsen, Susan Mansur, and Dan Manning. Wednesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3 and 7; $30. At the **Lamb's Theater,** 130 West Forty-fourth Street (997-1780).

**THE SUM OF US—**David Stevens's play, set in Australia, with Richard Venture, Neil Maffin, and Phyllis Somerville; directed by Kevin Dowling, tells of an unconditional love story about a father and his homosexual son. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $27.50 to $32.50. At the **Cherry Lane,** 38 Commerce Street (989-2020).

**UNCHANGING LOVE—**Tom McDermott stars in Romulus Linney's play based on Anton Chekhov's story *In the Hollow,* directed by John Dillon; with a cast of ten. Action takes place in a small town in 1921 North Carolina, and revolves around two families, one, owners of the town store, the other, itinerant farmers and singers. Thursday through Saturday at 8, Sunday at 3 and 7:30; $12; through 2/24. Triangle Theater Company production at the **Church of the Holy Trinity,** 316 East Eighty-Eighth Street (860-7245).

**AN UNFINISHED SONG—**James Mellon's musical revolves around a turning point in the lives of a free-thinking, eccentric musician/composer, a conservative attorney, and their friends, all exploring opportunities lost through the death of another friend; directed by Simon Levy. Featured in the cast are Robert Lambert, Ken Land, Aloysius Gigl, Beth Leavel, and Joanna Glushak. Tuesday through Thursday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $27.50. At the **Provincetown Playhouse,** 33 MacDougal Street (477-5048).

**THE WIZARD OF HIP—**Theater piece starring Thomas W. Jones 11 as a young black man and following him from birth to marriage to fatherhood in his lifetime search for the meaning of 'hip;' directed by Kenny Leon. Wednesday and Thursday at 8, Friday, Saturday, and Sunday at 7, Sunday at 3; $16 to $20. At the **Top of the Gate,** 160 Bleecker Street (473-7270).

**WHEN LIGHTNING STRIKES TWICE—**M. Koutoukas's two one-man extravaganzas, *Only a Countess May Dance When She's Crazy* and *Awful People Are Coming Over So We Must Be Pretending To Be Hard at Work and Hope They Will Go Away,* directed by Eureka. Everett Quinton stars first as a post-apocalyptic countess, and then as a married suburbanite. Tuesday, Wednesday, and Thursday at 8; through 2/28; $20. **Theater of the Ridiculous,** One Sheridan Square (691-2271).

**WHEN WE DEAD AWAKEN—**Henrik Ibsen's classic, directed by Eve Adamson, about an aging artist (Arnold Rubeck) who encounters a mysterious woman (Angela Vitale) as well as his lost youth, and their voyage from a health resort into the wild mountainside; through 3/29; Thursday through Saturday at 8, Sunday at 3; $16; directed by Robert Hupp. A Jean Cocteau Repertory Theater production at the **Bouwerie Lane Theater,** 330 Bowery (677-0060).

**WIRING ELECTRA—**William Lannon's backstage comedy/drama pits a scenic designer against a stubborn light man, and a duchess against a stripper; directed by Michael Hillyer. Tuesday, Wednesday, and Thursday at 8; $15; through 3/7. **Wings Theater,** the Archive, lower level, 154 Christopher Street (627-2961).

## OFF OFF BROADWAY

**ARMS AND THE MAN—**George Bernard Shaw's play, dismantling the poetic view of war and exposing it for the farce Shaw believed it to be, in which a soldier seeks refuge in the bedroom of an enemy's daughter; directed by David Zarko. Featured in the cast are Steven Bittrich, Keely Stanley, Marc Raphael, Dawn Saito, Tom Keough, Janeen Stevens, and Neil Martin. Wednesday through Saturday at 8, Sunday at 3; through 2/10; $10. At the **Pulse Ensemble Theater,** 870 Sixth Avenue (213-0231).

**THE ART OF WAR—**Perspectives on war and enlightenment based on Sun Tzu's classic text; directed by Barbara Vann; music by Patricia Burges. Friday through Sunday at 8, 2/9 to 24; $8. At the **Medicine Show Theater,** 81 East Second Street (254-3566).

**BRACE UP!—**Play, based on Chekhov's *Three Sisters,* in a translation by Paul Schmidt, directed by Elizabeth Le-

Compte, with members Wooster Group. Friday through Sunday at 8; $12; through 3/9. At **The Performing Garage,** 33 Wooster Street (966-3651).

**CAMP LOGAN**—Celeste Bradford Walker's play focuses on the all-black 24th Infantry Division stationed at Camp Logan at the beginning of World War 1; directed by YuJuan Carrier-Anderson. Wednesday through Saturday at 8, Saturday at 3, Sunday at 4; $8-$12; through 2/24. **Billie Holiday Theater**, 1368 Fulton Street, Brooklyn (1/718-636-0918).

**A CELEBRATION OF HARRIET TUBMAN**—'The Moses of her people,' and 'The most successful conductor on the Underground Railroad;' a performance piece in honor of Black History Month; featuring Claudja Barry, China Clark, Sandra Susser. Monday through Saturday at 8, Tuesday through Sunday at 2; $5; 2/11 through 17. A Michel Moriarty Acting Studio production at the **Sargeant Theater**, 314 West Fifty-fourth Street, fourth floor (279-4200).

**DOUBLE BILL**—Patricia Scanlon's playlets, in which she is featured: *What Is This Everything?* and *Another Cup of Coffee,* which combine metaphysical and existential philosophies examining life and traditional society; directed by David Briggs. Also in the cast are Jeff Robins and Robert Mooney. Thursday and Friday at 8, Saturday at 8 and 10:30; through 2/23; $10. At the **Synchronicity Space**, 55 Mercer Street (925-8645).

**THE ELEPHANT PIECE**—Darryl Curry's musical fable pointing out mankind's inhumanity toward Nature; directed by Al D'Andrea; with a pan-ethnic ensemble of twelve. Wednesday through Saturday at 8, Sunday at 3; $12; 2/7-10, 13-17, 20-24. At the **Playground Theater**, 230 East Ninth Street (633-9760).

**FILTHY TALK FOR TROUBLED TIMES**—Neil Labute's play, wherein six individuals reveal their most intimate fears, hopes, and regrets about their sex lives in the '90s; directed by Anthony Di Pietro. Featured in the cast are Bert Goldstein, Maureen Joyce, Jon Sperry, Michael Mazzola, and Dan Browning. Wednesday through Saturday at 8; 2/13 through 3/9; $10. **Theater 603**, 311 West Forty-third Street (765-4852).

**FREE WILL AND WANTON LUST**—Written and directed by Nicky Silver, comedy is about a mother and son and the illusions they impose upon themselves about their sexuality. Featured in the cast are Stephanie Weatherton, Chuck Coggins, Deb Snyder, Charles Derbyshire, and Debra Riessen. Wednesday-Sunday at 8; $10; through 2/21. Vortex production at **Sanford Meisner Theater**, 164 Eleventh Avenue (206-1764).

**FROZEN STYPH**—At Ronald Jay Cohen's comedy, audiences are invited to attend a dinner party in honor of the late frozen food king. Evening includes dinner. Wednesday-Sunday at 8; $65. Participatory Theater production at **Il Sole**, 40 West 56th Street (696-8585).

**HOW THE WORLD GOT WISDOM**—A story-theater version of four traditional African tales, featuring African-style drumming and percussion; directed by Jonathan Bank; choreographed by Valerie Rochon. 2/9-3/17; $6; Saturday and Sunday at 1 and 3:30. **Hartley House Theater**, 413 West 46th Street (666-1716).

**THE HUMAN VOICE**—*(La Voix Humaine)*: This English translation of Jean Cocteau's play is performed by Rozann Milin, directed by Marcel Lidji, and tells of the last telephone call a woman receives from her lover. 2/7-9 at 8, 2/9 and 10 at 2. At **Le Studio Dramatique,** 141 West Twenty-eighth Street (866-3481).

**LADY WINDERMERE'S FAN**—Oscar Wilde's drawing-room play, performed in Cantonese with English subtitles. Saturday, 2/9 at 7, Sunday, 2/10 at 3; $6. A Four Seas Players production at the **Pace Downtown Theater**, 3 Spruce Street (346-1715).

**LINE**—Israel Horovitz's play about 5 people who want to be first in line, directed by Doug Lieth, choreographed by Leava Hall; Wednesday, Saturday, Sunday at 9:30; $10. In repertory with *I—Land*, excerpts from Sonia Picer's novel about the ups and downs of daily life in Manhattan; directed by Laura Josepher, Thursday and Friday at 9:30; $10. **13th Street Theater**, 50 West Thirteenth Street (675-6677). ● ●

**THE MERMAID WAKES**—A musical voyage through a found-object Caribbean village, with music composed and directed by Elizabeth Swados; the text is by Lora Berg, the choreography is by Thuli Dumakude, and it features a multi-ethnic cast of ten plus three musicians. Wednesday through Saturday at 8, Sunday at 3; 2/7 through 13, $10; from 2/15, $12. An Under One Roof production at the **Triplex Theater**, 199 Chambers Street (618-1900).

**THE MISANTHROPE**—Moliere's satirical drama on manners, mores, and unrequited love, translated by Richard Wilbur, directed by Eleanore Tapscott. Thursday through Saturday at 8, Sunday at 3; $10; through 2/24. At the **Westside Repertory Theater**, 252 West Eighty-first Street (874-7290).

**MURDER AT MIDNIGHT**—Audience participation murder mystery, written and directed by Joni and Ron Pacie. Tuesday at 8, Thursday and Friday at 11 p.m., Sunday at 10 p.m.; $25. At the **Theater East**, 211 East Sixtieth Street (838-8528).

**PICNIC**—A revival of William Inge's comedy about a beautiful girl who throws away stability for the chance of passion and adventure; directed by Stephen Michaels. Wednesday through Saturday at 8, Sunday at 3; $10; 2/6 through 3/10. Featured in the cast are Kelly Kirby, Guy Davis, and Quint Spitzen. At the **Second Studio for Actors**, 163 West Twenty-third Street, fourth floor (463-7050).

**RULES OF CIVILITY**—*(And Decent Behavior in Company and Conversation).* George Washington's codification of the norms of human intercourse; adapted and directed by Hanon Reznikov. Wednesday through Sunday at 8; $10; Wednesday and Thursday are pay-what-you-can; from 2/6. At the **The Living Theater**, 272 East Third Street (979-0604).

**SHATTERED SUN**—*(The Reign of the Sons of Oedipus).* Georgia McGill and Greg Dinunzi's work, drawn from the myths surrounding the cursed sons of Oedipus, and set in a Thebes of the future. Here, two princes, Eteokles and Polyneices, are forced to alternate exile with kingship, and struggle to overcome the curses heaped upon their fate by the deposed king. Friday through Sunday at 8; $10; 2/8 through 24. At the **Pelican Studios**, 750 Eighth Avenue (730-2030).

**TONY 'N' TINA'S WEDDING**—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place** with Italian buffet, champagne, and wedding cake. Tuesday through Saturday at 7, Sunday at 2; phone for prices. (279-4200).

**WE BOMBED IN NEW HAVEN**—Joseph Heller's satire on the inanities of war, wherein a squadron of actors think they're pilots, a major thinks he is God and a Red-Cross girl wants to play Cordelia; directed by Lee Gundersheimer. Saturday through Tuesday at 8; 2/9 through 26; $10. **Avalon Repertory Theater**, Broadway at 105th Street (316-2668).

**WHAT THE BUTLER SAW**—A revival of the late Joe Orton's 1969 classic comedy of off-color errors with mistaken identities, sexual perversions, psychological parlor games in an unusual insane asylum; directed by Barbara Scholfield. With Colleen DeSalvo, Christine Zito, Andrew Greenway, Paul Todaro, Gregg Rothman, Pete Smith. Wednesday-Saturday at 8; $10; through 3/2. Independent Theater production, **House of Candles,** 99 Stanton Street (353-3088).

**WHAT WOULD ESTHER WILLIAMS DO IN A SITUATION LIKE THIS?**—Musical; book by Rich and Don Werbacher, music and lyrics by Jimmy Flynn; directed by Steve Yuhasz, with an eight-member cast. Three generations of an eccentric Staten Island family try to adjust to the end of World War II. 2/6 through 3/3; Wednesday through Saturday at 8; $10. **The Village Theater**, 133 West 22nd Street (627-8411).

**A WOMAN CALLED TRUTH**—Patricia R. Floyd stars in Sandra Fenichel Asher's play based on the true story of Sojourner Truth, a crusader for black and women's rights, and her struggle to free herself and son from slavery; directed by Ernest Johns. With Jen Wolf, Kim Bey, Garnett Walters, Ricky Genero, Doug Jewell. Score is comprised of American slave songs. Saturday at 8, Sunday at 2; through 2/17; $8. At the **Open Eye Theater**, 270 West Eighty-ninth Street (769-4143).

**WOYZECK**—Craig Smith in Georg Büchner's drama of an oppressed soldier's life, adapted by Eric Bentley; in a double bill with Büchner's *Leonce and Lena*, (Mark Waterman and Angela Vitale), story of an idle prince's quest for his romantic ideal. Thursday through Saturday at 8, Sunday at 3; $16; 2/8 to 4/12. In rotating repertory with *When We Dead Awaken* (which see). A Jean Cocteau Repertory production at the **Bouwerie Lane Theater,** 330 Bowery (677-0060).

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## GALLERIES

**Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.**

### SOLOS

### *Madison Avenue and Vicinity*

**THOMAS HART BENTON**—Works on paper executed between 1920 and 1974, plus a selection of paintings from museums and private collections; through 3/2. Hirschl & Adler, 21 E. 70th St. (535-8810).

**WILLIE BIRCH**—Life-size papier-mache sculptures of ordinary people; 2/9–3/2. Sculpture Center, 167 E. 69th St. (879-3500).

**YVES BRAYER**—A retrospective of landscape paintings and watercolors; through 2/28. Soufer, 1015 Madison Ave. (628-3225).

**KLAUS FUSSMANN**—Recent paintings and watercolors; 2/5–3/2. Ralph, 43 E. 78th St. (288-5222).

**GREGORY GILLESPIE**—New realist paintings; through 3/2.Forum, 1018 Madison Ave. (772-7666).

**RAFAEL MAHDAVI/ROGER WILLIAMS**—New paintings/Small steel sculptures. Through 2/23. Kouros, 23 E. 73rd St. (288-5888).

**BRICE MARDEN**—Five oil and encaustic paintings inspired by his travels in Greece, in a series titled "The Grove Group"; through 3/16. Gagosian, 980 Madison Ave. (744-2313).

**RICHARD OELZE**—A retrospective of paintings and drawings by this German Surrealist; through 3/9. Lafayette Parke, 58 E. 79th St. (517-5550).

**STEPHEN PACE**—Abstract Expressionist paintings from the 1950s; through 2/23. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

**PHILIP PEARLSTEIN/BARBARA SCHWARTZ**—Recent paintings of nudes surrounded by objects of American folk art and classical antiquity/New sculpture; 2/7–3/2. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

**PABLO PICASSO**—Ceramics, linoleum cuts, and works on paper; through 2/28. Kahan, 922 Madison Ave. (744-1490).

**DAVID SMYTH**—Paintings, drawings, and sculpture in a series titled "360 Degrees of Thought"; through 3/15. New York Academy of Sciences, 2 E. 63rd St. (838-0230).

**DONALD SULTAN**—New sculptures that explore ideas of material, mass, and containment; through 2/9. Knoedler, 19 E. 70th St. (794-0550).

### *57th Street Area*

**WILLIAM BAILEY**—Recent figurative paintings and drawings; 2/9–3/13. Schoelkopf, 50 W. 57th St. (765-3540).

**LEIGH BEHNKE**—Paintings and watercolors that depict multiple images of lower Manhattan; through 2/23. Fischbach, 24 W. 57th St. (759-2345).

**BEN BERNS**—Landscape paintings of the southeastern shore and the Blue Ridge Mountains; 2/6–3/2. Schmidt-Bingham, 41 W. 57th St. (888-1122).

**TOM BILLS/DAVID WILSON**—New abstract sculptures that sit close to the ground, of geometric lead forms encased in molds of rust-colored steel/Small-scale paintings that are structured syntactically, using such cinematic conventions as the "story within a story." Through 2/23. Zabriskie, 724 Fifth Ave. (307-7430).

**ISABEL BISHOP/DEBRA BERMINGHAM**—Prints and related drawings from the late 1920s through the 1980s which depict her observations of life around Union Square and portrayals of working women/Paintings of imaginary interior scenes filled with spatial ambiguities. Through 2/16. Midtown Payson, 745 Fifth Ave. (758-1900).

**RICHARD CHIRIANI**—A twenty-year retrospective of landscape paintings and prints; through 2/20. De Nagy, 41 W. 57th St. (421-3780).

**KIM DOMENE**—Symbolic paintings by a Spanish artist; through 3/2. Lladro, 43 W. 57th St. (838-9341).

**JANET FISH/CLARENCE JOHN LAUGHLIN**—Recent still-life paintings/Photographs of still life from 1931–1946. Through 2/23. Miller, 41 E. 57th St. (980-5454).

**WILLIAM L. HANEY**—Narrative paintings that trace one man's lifetime involvement with sports; 2/6–30. French, 41 W. 57th St. (308-6440).

**GRACE HARTIGAN**—A five-decade overview of abstract paintings; through 2/9. ACA, 41 E. 57th St. (644-8300).

**JENNY LEE**—Sculptures that resemble spears, masks, shields, and other martial objects made with welded scrap metal; through 2/19. Herstand, 24 W. 57th St. (664-1379).

**JAMES MOORE**—Illusionistic still-life paintings that depict tabletop groupings of fruits and vegetables in muted surroundings; through 2/28. Schmidt-Bingham, 41 W. 57th St. (888-1122).

**MALCOLM MORLEY**—Recent paintings and bronze sculptures of soldiers and boats; through 3/2. Pace, 32 E. 57th St. (421-3292).

**BETTY PARSONS**—Late found-wood constructions and paintings; through 3/2. Tilton, 24 W. 57th St. (247-7480).

**VICTOR PASMORE**—A retrospective of paintings by this 82-year-old British artist who was a co-founder of the Euston Road School; through 2/17. Center for International Contemporary Arts, 724 Fifth Ave. (586-2422).

**ENRIC PLADEVALL**—Abstract sculpture in copper and wood from his "Barcelona" series; through 2/9. Siegel, 24 W. 57th St. (586-0605).

**RODNEY RIPPS**—Recent canvases in encaustic, lead, and copper; through 3/2. Del Re, 41 E. 57th St. (688-1843).

**DOROTHEA ROCKBURNE**—New paintings and works on paper that explore the circle and square; through 3/2. Emmerich, 41 E. 57th St. (752-0124).

**JAMES ROMBERGER**—Pastel drawings of imagery derived from his surroundings on the Lower East Side; through 2/27. Borgenicht, 724 Fifth Ave. (247-2111).

**CHARLES SELIGER**—Small-scale abstract watercolors; through 3/9. Rosenfeld, 50 W. 57th St. (247-0082).

**BONELL SILVERMAN/WALTER PICHLER**—Paintings and collages in acrylic and cotton fabric on canvas/Drawings. Through 2/16. Ulysses, 41 E. 57th St. (754-4666).

**KIMBER SMITH**—Abstract paintings from the early 1960s and figurative works from the 70s. At Drake, 50 W. 57th St. (582-5930), through 3/9, and Ross, 50 W. 57th St. (307-0400), 2/6–3/13.

**JORGE TACLA**—A new series of imaginary landscapes painted in reverse, like negatives; through 2/9. Haime, 41 E. 57th St. (888-3550).

**FREDERIC MATYS THURSZ**—Paintings and works on paper that serve as new entries in a "diary" that continues to document this artist's forty-year exploration of color; through 2/9. Lelong, 20 W. 57th St. (315-0470).

**NIELE TORONI**—An installation by this Swiss conceptual artist titled "Andata e Ritorno"; through 2/23. Goodman, 24 W. 57th St. (977-7160).

**NEIL WELLIVER**—Recent landscape paintings of Maine; 2/6–3/2. Marlborough, 40 W. 57th St. (541-4900).

### *SoHo and TriBeCa*

**TERRY ADKINS**—Sculptures made with scavenged objects; through 2/23. LedisFlam, 925-2806).

**SIAH ARMAJANI**—Recent sculpture from his "Elements" series that comprises an assortment of structures by which a particular kind of room or domestic function can be recognized; through 2/16. Protetch, 560 Broadway (966-5454).

**RICHARD ARTSCHWAGER**—A retrospective of multiples; through 3/9. Alexander Editions, 476 Broome St. (925-2070).

**MICHAEL AURBACH**—Sculptures that parody the Western funerary tradition; through 2/16. Steinbaum, 132 Greene St. (431-4224).

**PERRY BARD**—An installation and drawings; through 2/23. Ihara Ludens, 568 Broadway (941-0110).

**WILLIAM BECKLEY**—New work; through 2/9. Gibson, 568 Broadway (925-1192).

**ANDREA BELAG/BRIGITTE ENGLER**—Recent paintings by both; through 2/16. Anderson, 63 Thompson St. (431-8547), Tue.-Sat. 12–6:30, Sun. 12–5.

**THERESA BERNSTEIN**—Watercolors and prints from 1918–1932; through 2/23. Sragow, 67–73 Spring St. (219-1793).

**LESLIE BOHNENKAMP**—Paper sculptures of similarly shaped and painted anthropomorphic forms; through 2/16. Gimpel/Weitzenhoffer, 415 W. Broadway (925-6090).

**NATALIE BOOKCHIN**—An installation that borrows from children's games and domestic crafts to comment on social and political issues; through 2/9. Franklin Furnace, 112 Franklin St. (925-4671).

**CAROLYN BRADY**—New large watercolors that depict close-up views of well-known gardens in France; 2/9–3/13. Hoffman, 429 W. Broadway (966-6676).

**PHYLLIS BRAMSON**—Oil paintings and pastels that depict male and female figures acting out mysterious scenarios in stylized gardens; through 2/27. Einstein, 591 Broaday (226-1414).

**STAN BRODSKY**—Recent abstract paintings inspired by the Arizona landscape; 2/9–3/5. Kelly, 591 Broadway (226-1660).

**CARL BRONSON**—Abstract paintings on aluminum and wood panels; through 2/16. Audiello, 142 Greene St. (966-8830).

**EMILIE BENES BRZEZINSKI**—Monumental wood sculptures; through 3/9. Staib, 8 Greene St. (941-5977).

**BRUNO CECCOBELLI**—Paintings, sculpture, and found-object assemblages from the 1980s; through 2/9. Shainman, 560 Broadway (966-3866).

**PEREZ CELIS**—Abstract paintings and sculpture; 2/2–3/2. Shapolsky, 99 Spring St. (334-9755).

**EDUARDO OLIVEIRA CEZAR/DIANE KEPFORD**—Monochromatic paintings based on the light in architectural interiors/Paintings that focus on the power of the individual; 2/9–3/2. Helander, 415 W. Broadway (966-9797).

**CHRYSSA**—New sculpture; through 2/9. Castelli, 420 W. Broadway (431-5160).

**ROBERT COLESCOTT/RICHARD HULL**—New paintings that examine political, social, and economic conditions in America today/Black and white works on paper that depict complex architectural mazes. Through 2/13. Kind, 136 Greene St. (925-1200).

**GORDON COOK**—Landscape and still-life paintings from the artist's estate; through 2/28. Haller, 415 W. Broadway (219-2500).

**JOHN CURRIN AND ROBIN KAHN**—Collaborative works that explore "reaction" and "response"; through 2/16. Rosen, 130 Prince St. (941-0203).

**WIM DELVOYE**—New sculpture by a Belgian artist; 2/9–3/2. Sonnabend, 420 W. Broadway (966-6160).

**WILLIE DOHERTY**—Mural-sized photographs with text by an artist who lives in Derry, Northern Ireland; through 3/2. Cugliani, 508 Greenwich St. (966-9006).

**MAURICE DUCRET/MOIRA CAMERON**—A wall installation of thirty abstract works on paper/Works on paper and ceramic objects that explore the literal and graphic power of words. Through 3/2. Twining, 568 Broadway (431-1830).

**GRAHAM DURWARD**—Six works that incorporate image and text, and a videotape; 2/2–3/2. Alexander, 270 Lafayette St. (941-9094).

**SIMON EDMONDSON/DAVID MORIARTY**—New paintings/Works on paper. Through 2/23. Beitzel, 102 Prince St. (219-2863).

**VICTOR ELMALEH**—New watercolors and collages; through 2/16. Staempfli, 415 W. Broadway (941-7100).

**TRACY ESSOGLOU/SHENGE KA PHAROAH**—Sculptural assemblages of discarded objects retrieved from the streets of New York, the Maine coastline, Greek villages, and other locations/Colored drawings of interlocking figures and abstract spaces on planks of knotted wood; 2/9–3/9. Baghoomian, 555 Broadway (941-1410).

**BARBARA FAHRNER**—Artist books and works on paper; through 3/2. Granary Books, 568 Broadway (226-5462).

**SIMON FAIBISOVICH**—Large-format paintings that depict life in the U.S.S.R.; through 2/14. Kind, 136 Greene St. (925-1200).

**MING FAY**—An installation of sculpture executed between 1970 and 1990, in bronze, papier mache, and other materials; through 3/16. Exit Art, 578 Broadway (966-7745).

**JOEL FISHER**—Recent sculpture; 2/9–3/6. Brown, 560 Broadway (219-1060).

**WALTON FORD**—Paintings that explore themes of 19th-century America; through 2/27. Cutler, 593 Broadway (219-1577).

**MICHEL FRERE/MARY HAMBLETON**—Recent expressionistic paintings and sculpture by a Belgian artist/New monotypes. Through 2/6. Auchincloss, 558 Broadway (966-7753).

**KENJI FUJITA**—Painted plywood floor sculptures and works on paper; through 2/29. Luhring Augustine, 130 Prince St. (219-9600).

**SAM GLANKOFF/PETER SCHROTH**—Abstract watercolors, woodcuts, and "Print-paintings" covering the years 1940–1982/Small paintings of American landscapes. Through 2/23. Munroe, 130 Prince St. (226-0040).

**PAUL GRAHAM/WALTER MARTIN**—Photographs of Western Europe/Drawings for various 19th-century patents. Through 2/23. P.P.O.W., 532 Broadway (941-8642).

**ALAN GREENBERG**—Two mixed-media installations that refer to Greek mythology and explore ideas of balance and justice; through 2/8. Foster Goldstrom, 560 Broadway (941-9175).

**JOEL HANDORFF**—Paintings of fossil fish on canvas, paper, Plexiglas, and silk; through 2/28. Weiss, 68 Laight St. (925-7313), Sat. 1–6, weekdays by appointment.

**KEITH HARING/JEAN-MICHEL BASQUIAT**—Paintings by both; through 2/9. Shafrazi, 130 Prince St. (274-9300).

**JAN HASHEY**—New drawings in a series titled "Brown Bowls"; through 2/23. Toll, 146 Greene St. (431-1788).

**DAVID HATCHETT**—Sculptures of objects clad in metal plates and pierced with rivets and screws; through 3/2. Yi, 249 Centre St. (334-5189).

**CATHERINE HOWE**—Recent paintings; 2/7–3/2. Theodore, 580 Broadway (274-8260).

**ALFRED JENSEN**—Diagrammatic paintings; through 2/23. Pace, 142 Greene St. (421-3292).

**KOMAR & MELAMID**—A maquette and other works related to their installation in the Holy Rosary Roman Catholic Church, Jersey City; through 2/16. Feldman, 31 Mercer St. (226-3232).

**WOLFGANG LAIB**—New sculpture; 2/9–3/2. Sperone Westwater, 142 Greene St. (431-3685).

**JOHN LAUB**—Realist paintings of beaches; through 2/16. Helio, 588 Broadway (966-5156).

**STEPHEN LAUB**—Wall-mounted sculptures that contain historical photographs of the images on which they are based; through 3/2. Wingate, 578 Broadway (966-5777).

**LI LIN LEE**—Paintings in enamel on wood and copper; through 3/2. Donahue, 560 Broadway (226-1111).

**WILLY LENSKI**—Paintings of isolated figures involved in solitary activities; through 2/23. Neo Persona, 51 Hudson St. (406-9835).

**ARLENE LOVE AND LEE LIPPMAN**—Two separate bodies of work by these artists who are married to eachother that relate to their travels together in Mexico. Through 2/16. Bennett Siegel, 140 W. Broadway (385-4434).

**MARY LUCIER**—A three-part installation titled "Asylum" consisting of an indoor garden, a rustic tool shed, and a video/machine area; through 2/23. Greenberg Wilson, 560 Broadway (966-2024).

**BORIS MARGO**—Surrealist and abstract paintings and works on paper from 1940–49, through 2/28, at Levy, 415 W. Broadway (941-0009), and cellocuts and prints, through 2/28, at Cole, 200 W. 57th St. (333-7760).

**AGNES MARTIN**—Paintings spanning the years 1959–1969 *that chronicle Martin's departure from her* bold symmetrical arrangements through her adoption of an expansive grid; through 2/23. Boone, 417 W. Broadway (431-1818).

**PETER MAYER**—Paintings of dogs; through 3/30. Lucien, 555 Broadway (274-0280).

**JIM MCSHEA**—Geometric abstract paintings; through 2/27. Pearl, 415 W. Broadway (966-5506).

**DONALD MOFFETT/SCOTT LIFSHUTZ**—A series of backlit cibatransparencies of images appropriated from sex porn videos accompanied by an activist text/Paintings that are portraits of his friends' backs. Through 2/16. Wessel O'Connor, 580 Broadway (219-9524).

**PETER NADIN**—"Poetry Room"—a one-year installation that changes monthly; through 8/31/91. American Fine Arts Co., 40 Wooster St. (941-0401).

**KON-SU NAM/TARLETON BLACKWELL**—A multi-media installation of symbolic arrays of numbers and imagery referring to WW2/Paintings that combine advertising and mass-media imagery and comment on such issues as poverty and violence. Through 2/16. Alternative Museum, 17 White St. (966-4444).

**MANUEL NERI**—New carved marble sculptures that continue his exploration of the human figure; through 2/23. Cowles, 415 W. Broadway (925-3500).

**PATRICIA NIX**—Painted assemblages of cupboards, drawers, and cases; through 2/9. Zarre, 379 W. Broadway (431-3456).

**ALBERT OEHLEN**—Recent paintings; through 3/9. Luhring Augustine, 130 Prince St. (219-9600).

**DENNIS OPPENHEIM**—A retrospective of prints and new editions; through 2/15. Landfall Press, 584 Broadway (274-0740).

**STEPHEN PACE**—Four decades of watercolors; through 2/27. Perlow, 560 Broadway (941-1220).

**EVAN PENNY**—Monumental sculptures of fragmented heads that are evocative of museum antiquities; through 2/9. 49th Parallel, 420 W. Broadway (925-8349).

**JEFF PERRONE**—New ceramic works; through 2/9. Sperone Westwater, 121 Greene St. (431-3685).

**SIGMAR POLKE**—A retrospective of prints that details the artist's fascination with everything from Pop Art to mystical transformation; through 3/2. Nolan, 560 Broadway (925-6190).

**ROBERT REID**—Watercolor paintings based on landscape; through 2/10. Bace, 584 Broadway (925-3989).

**MIMMO ROTELLA**—Assemblages of torn posters on canvas spanning 1950 to the present by this artist who was member of the Nouveau Realiste movement in Paris; 2/2–3/2. Salvatore Ala, 560 Broadway (941-1990).

**KATHY RUTTENBERG**—Paintings of isolated figures in interiors; through 3/2. Bustamante, 560 Broadway (226-2108).

**ANTHONY JOSEPH SALVATORE**—Paintings of religious imagery by this self-taught artist; through 2/9. Cavin-Morris, 100 Hudson St. (226-3768).

**JAN SAWKA**—Banners; through 2/9. Dorksy, 578 Broadway (966-6170).

**PEGGY SHAW/ANNE POURNY**—Paintings that incorporate photographic negatives, Plexiglas, lace, and other materials/Small-scale collages; 2/7–3/9. Katzen, 475 Broome St. (966-4469).

**ALAN SHIELDS**—Works on canvas and paper; 2/7–3/2. Cooper, 155 Wooster St. (674-0766).

**ADAM SIMON**—An installation of paintings based on an article in *The New York Times* about the mysterious illness of toll collectors on the Triborough Bridge; through 2/9. Fiction/nonfiction, 21 Mercer St. (941-8611).

**GREGORY SMITH**—Welded steel sculpture; through 2/23. Bettal, 137 Duane St. (233-7824).

**JOE STEFANELLI**—Abstract paintings from the 1960s; through 2/23. M-13, 72 Greene St. (925-3007).

**ERIC STOTIK**—Paintings of Surrealistic imagery on smashed tin cans, old money, and other found objects; through 2/9. Jamison Thomas, 588 Broadway (925-1055).

**EMILIO VEDOVA**—New monotypes printed at the Garner Tullis Workshop in New York; 2/9–3/13. Auchincloss, 558 Broadway (966-7753).

**MICHAEL VENEZIA**—New oil paintings on long bars of wood, each of which is divided into three sections; through 2/9. Rubin Spangle, 395 W. Broadway (226-2161).

**DAVID VON SCHLEGELL**—Monochromatic oil paintings on panels; through 2/9. Viafora, 568 Broadway (925-4422).

**YOSHI WADA**—An installation of sound-generating devices and sculpture titled "What's the Matter With Your Ear?"; through 3/2. Harvey, 537 Broadway (925-7651).

**LAWRENCE WEINER/CHRYSSA**—New conceptual works titled "Dropped Stones"/New sculpture. Through 2/9. Castelli, 420 W. Broadway (431-5160).

**MATTHEW WEINSTEIN**—New paintings; through 3/2. Postmasters, 80 Greene St. (941-5711).

**ROBERT WILSON**—Furniture, sculpture, paintings, and drawings; through 2/23. Cooper, 155 Wooster St. (674-0766).

**DANIELE ZENARI**—Figurative paintings in an Old Master style; through 2/28. C & A, 96 Spring St. (431-8664).

### *Other*

**TINA AUFIERO/PENNIE UMBRICO**—Vessel-like sculptures/Paintings. Through 2/24. P.S. 122, 150 First Ave. (228-4150), Thu.–Sun. 12–6.

**LUC DELEU**—Models, drawings, and photodocumentation of a range of his recent architectural projects; through 2/23. Storefront for Art & Architecture, 97 Kenmare St. (431-5795).

**TAKA KAWACHI**—New encaustic paintings of figures obscured by veils of geometric patterns; through 2/9. The Gallery, 30 Bond St. (505-9668).

**VIVIENNE KOORLAND**—Mixed-media paintings based on drawings by children who were in concentration camps, in a series titled "Terezin Paintings"; through 2/23. Gering, 14 W. 11th St. (353-2633).

**JANE PIPER**—Abstracted still-life paintings from 1976 to the present; through 2/23. New York Studio School, 8 W. 8th St. (673-6466), Mon.–Fri. 10–6.

## *GROUP SHOWS*

### *Madison Avenue and Vicinity*

**ADELSON**—25 E. 77th St. (439-6800), Mon.–Fri. 9:30–5:30. 19th and 20th-century American and European works by Bellows, Burchfield, Cassatt, Catlin, Church, Dufy, Homer, LaFarge, Prendergast, Pissarro, Sargent, others; through 2/28.

**CDS**—13 E. 75th St. (772-9555). Sculpture by De Staebler, Edwards, Egan, Fonseca, Michel, Peter, Suarez; through 2/28.

**CHINA HOUSE**—125 E. 65th St. (744-8181). Works that depict children by Chinese artists, from 206 B.C. through the 20th century; through 3/2.

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# ART

**GODEL**—32A E. 76th St. (288-7272), Mon.–Fri. 10–6, Sat. 10–5. Late 19th-century American paintings, by Johnson, Lippincott, Moeller, Musgrave, Weeks, others; through 2/23.

**GRAHAM MODERN**—1014 Madison Ave. (535-5767). Monotypes by Belag, Cyphers, Meyer, Santlofer, Stevens; through 2/23.

**HAMILTON**—19 E. 71st St. (744-8976). Prints by Bochner, Le Va, Lewitt, Mangold; through 2/15.

**MARBELLA**—28 E. 72nd St. (288-7809). Late 19th and early 20th-century American paintings by Bierstadt, Clark, Hallowell, Rothbort, Wiggins, others; through 2/16.

**SPANIERMAN**—50 E. 78th St. (879-7085). Oil paintings and works on paper executed between 1860–1950, by Butler, Hassam, Homer, Hunt, Metcalf, Suydam, Tarbell, Wyeth, others; through 3/2.

**THE SPANISH INSTITUTE**—684 Park Ave. (628-0420). Prints from the 1980s by Spanish artists, including Chillida, Cobo, Cronica, Valdes, Villalta, others; through 3/2.

**WEINTRAUB**—988 Madison Ave. (879-1195). Sculpture by Botero, Calder, Manzu, Marini, Moore; through 3/8.

**WERNER**—21 E. 67th St. (988-1623). Seven volumes of the limited-edition magazine *Krater & Cloud*, with graphic work, texts, and photographs by Baselitz, Immendorf, Lupertz, Penck, others; through 2/16.

## *57th Street Area*

**BORGENICHT**—724 Fifth Ave. (247-2111). Figurative sculpture by Barlach, Beckmann, Kadish, Lehmbruck, Weinberg; 2/1–27.

**BLUM HELMAN**—20 W. 57th St. (245-2888). Sculpture by Duff, Hunt, Judd, Kelly, Nauman, Oldenberg, Shapiro, Tuttle; through 2/23.

**HAMMER**—33 W. 57th St. (644-4400). 19th and 20th-century European paintings by Bouguereau, Hayet, Matisse, Picasso, Pissarro, Sisley, others; through 3/10.

**I.B.M.**—Madison Ave. and 56th St. (745-6100), Tue.–Sat. 11–6. "Japanese Archeological Ceramics, 10,500 B.C.–A.D. 1185: The Rise of a Great Tradition"; "Basel: A City of Museums"; through 2/9.

**JANIS**—110 W. 57th St. (586-0110). "Who Framed Modern Art or The Quantitative Life of Roger Rabbit," curated by Tricia Collins and Richard Milazzo, with works by 48 artists including Bleckner, de Kooning, Duchamp, Judd, Lemieux, O'Keeffe, Picasso, others; through 2/9.

**KENT**—41 E. 57th St. (980-9696). "The Times, The Chronicle & The Observer," with works from the 1960s by Artschwager, Baldessari, Celmins, Morley, Richter, Warhol, others; through 2/9.

**MCCOY**—41 E. 57th St. (319-1996). "Faces," with works by Bialobroda, Muller, Smith, Tetherow, Wilson; 3/9.

**PACE PRINTS**—32 E. 57th St. (421-3237). "The Unique Print," with works by Alexander, Andoe, Baechler, David, Gornik, Young, Wegman, others; through 2/23.

**SACKS**—50 W. 57th St. (333-7755). Abstract and realist paintings from the 1930s through the 50s, by Browne, Kline, Scarlett, Vickery, others; through 3/30.

**ST. ETIENNE**—24 W. 57th St. (245-6734). Watercolors, drawings, and prints by Kokoschka, Klimt, Schiele; through 3/2.

**SOLOMON**—724 Fifth Ave. (757-7777). "Space Attitudes," curated by Neil Jenney, with paintings by Egelston, Jenney, Wegman; through 2/13.

**TATISTCHEFF**—50 W. 57th St. (664-0907). Landscape and figure paintings by five California artists, including Brace, Chapman, Pitcher, Sanchez, Schnitzer; through 3/2.

**WASHBURN**—41 E. 57th St. (753-0546). Works by Bladen, Bluhm, Bolotowsky; through 2/23.

## *SoHo and TriBeCa*

**ALEXANDER**—59 Wooster St. (925-4338). Works by Ruckreim, Tuttle, Zaugg; through 3/7.

**ARTISTS SPACE**—223 W. Broadway (226-3970). "Reframing the Family"; "A Project"; "The Body Politic"; through 3/2.

**BERLAND HALL**—579 Broadway (274-9580). Works by Campbell, Hodgkin, Keister; through 2/9.

**BURGIN**—130 Prince St. (219-8379). Photographic works by artists who were living in Los Angeles from 1970–75, including Ader, Baldessari, Cumming, Elk, Leavitt, Ruppersberg, Wegman; through 3/2.

**COOPER**—155 Wooster St. (674-0766). Drawings by sculptors; 2/8–3/6.

**CROWN POINT PRESS**—568 Broadway (226-5476). Prints by Fischer, Hunt, Kapoor, Marioni; through 3/9.

**DOME**—578 Broadway (226-5068). Works by six Argentine artists; through 3/2.

**DRAWING CENTER**—35 Wooster St. (219-2166). "Selections/Winter '91," with drawings by Bradshaw, Evans, Goldman, Jakob, Larabee, Melamed, Nagorka, Pierson; through 2/16.

**GLADSTONE**—99 Greene St. (431-3334) and SteinGladstone, 99 Wooster St. (925-7474). Sculpture by Fabro, Flavin, Kounellis, Lewitt, Long, Merz, Nauman; through 2/28.

**GOOD**—532 Broadway (941-8066). "Processing Syntax," with works by Burton, Haynes, Humphries, Kalina, Lasker, Weatherford, Zinsser, others; through 2/9.

**O.K. HARRIS**—383 W. Broadway (431-3600). Works by Dalglish, Deschamps, Del Valle, Fawcett, Gomez, Gozu; 2/9–3/2.

**INGBAR**—578 Broadway (334-1100). Paintings of New York architecture by Arguimbau, Darling, Gunderson, Marcik, Rozene, others; through 2/16.

**JAMISON THOMAS**—588 Broadway (925-10550). The "VVV Portfolio" of 1942, with Surrealist prints and drawings by Breton, Calder, Carrington, Hare, Motherwell, Tanguy, others; through 2/9.

**LENNON, WEINBERG**—580 Broadway (941-0012). Works by Civera, Felber, Lucien; through 2/9.

**LIGUORI**—93 Grand St. (334-0190). Prints by Bruskin, Eckhart, Schuyff, Spence; through 2/28.

**LORENCE-MONK**—578 Broadway (431-3555). "Dead Heroes, Disfigured Love," with works by Benglis, Clemente, Dunham, Marden, Pollock, Rothenberg, Serrano, Winters, others; through 2/23.

**MARCUS**—578 Broadway (226-3200). Works by gallery artists; through 2/9.

**METRO PICTURES**—150 Greene St. (925-8335). Works by Dunham, Kelley, Sherman; through 3/2.

**NERLINO**—96 Greene St. (966-1661). Works by Alder, Arisman, Davis, Elam, Viscio; through 2/12.

**NOSEI**—100 Prince St. (431-9253). "Personal Portraits," with works by Baechler, Chia, Duong, Galan, Milow, Smith, others; through 2/14.

**PRATT MANHATTAN**—295 Lafayette St., Mon.–Sat. 10–5. Works by Albert, Landau, McNeil, Schucker, Wickiser; through 3/2.

**ROSENBERG**—115 Wooster St. (431-4838). Works by Ballard, Cuppaidge, Gianakos, Lewitt, Mangold, Strautmanis, Williams, others; through 3/2.

**RUGGIERO**—72 Thompson St. (966-3711). Drawings by Bochner, Carroll, Heeks, Richter, Sisto, Twombly, others; through 2/23.

**SIKKEMA**—155 Spring St. (274-1748). Works by Casebere, Egloff, Pettibone; through 2/17.

**SOLO**—578 Broadway (925-3599). Works that refer to the experience of sound, by Baechler, Baldessari, Bloom, Humphrey, Marclay, Simmons, others; through 3/3.

**STARK**—594 Broadway (925-4484). Large-scale paintings by Gianakos, Maltz, Wagner; through 3/2.

**STUX**—155 Spring St. (219-2243). Works by Marcaccio, Milloff, Schwartzberg, Urban; through 2/9.

**STUX MODERN**—155 Spring St. (219-0010). "Geometries of Color: American Post-Painterly Abstraction," with paintings by Held, Kelly, Johns, Lichtenstein, Mangold, Martin, Noland, Stella; through 3/2.

**THORP**—103 Prince St. (431-6880). Paintings and sculpture by gallery artists, including Butterfield, Crane, Gornik, Leaf, Michaux, Santore, Vath, others; through 2/23.

**WEBER**—142 Greene St. (966-6115). "The Political Arm," with works by Adams, Andre, Golub, Haacke, Johns, Kruger, Oldenburg, Reinhardt, others; through 2/23.

**WOLFF**—560 Broadway (431-7833). "Strategies for the Next Painting," with paintings by Cohen, Fitzgerald, Korman, Lasker, Marden, Mangold, Olitski, On Kawara, Ostendarp, Powley, Reed, Richter, Row; through 2/9.

### *Other*

**CITY**—2 Columbus Circle (974-1150), Mon.–Fri. 10–5:30. "Vanitas: Six Still-Life Painters," with works by Amoroso, Brazill, Crawford, Davis, Grimes, Kuegel; through 3/1.

**MET LIFE**—24 E. 24th St. (578-2723), Mon.–Sat. 10–6. Landscape paintings from the MetLife Collection, by Alexander, Bierck, Bowling, Crane, Ferrandini, Gornik, Greene, Hershberger, Johnson, Maguire, Pollack, Resika, Schroth; through 3/9.

**MUNICIPAL ART SOCIETY**—The Urban Center, 457 Madison Ave. (935-3960), 11–5 daily except Thurs. and Sun. "Adopt-A-Mural," with WPA murals by Davis, Hofmann, Turner, plus a video, a slide presentation, and photographs; through 3/6.

**ROTUNDA**—The Brooklyn War Memorial, Cadman Plaza West, Brooklyn (718-875-4031). Works that address the cultural, racial, and sexual difficulties that minorities face in the United States, by Edison, Machida, Yong Soon Min; through 2/16.

**SNUG HARBOR**—1000 Richmond Terrace, Staten Island, N.Y. (718-442-8534), Wed.–Sun. 12–5, donation. "Installation by Evan Penny"; "Drawing Time," with works by Aptekar, Daiber, Kuharic, Moriarty, Watkin; "Bedrooms," with works by Brown, Cecere, Chang, Greenfield, Maberry, Mack, Schmidt; through 3/24.

## PHOTOGRAPHY

**ART IN GENERAL**—79 Walker St. (219-0473). "Shooting Back: Photography by and About the Homeless," with photographs taken by children living in shelters in Washington, D.C., and by Goldberg, Hubbard, Nieto del Rio, Peterson; through 2/23.

**LEWIS BALTZ**—Cibachrome prints from the series "Rule Without Exception (Certain Pages)"; through 2/9. Castelli Graphics, 578 Broadway (941-9855).

**ROY BROMBERG**—Color photographs of objects found in New York City and Paris and black-and-white photographs of people using public telephones in those cities; through 2/22. La Maison Francaise of New York University, 16 Washington Mews (998-8750), Mon.–Fri. 10–6.

**BURDEN**—Aperture Foundation, 20 E. 23rd St. (505-5555). "The Body in Question," with photographs by Altamura, Bruce of Los Angeles, Kruger, Lynes, Weston, Witkin, Wojnarowicz, others; through 2/28.

**LOIS CONNER/VAL TELBERG**—Panoramic platinum prints taken during extended stays in Turkey, the American Southwest, and New York/Vintage prints from 1948–1953; 2/7–3/16. Miller, 138 Spring St. (226-1220).

**NEELON CRAWFORD**—Large-format photographs of Antarctica; through 2/23. Witkin, 415 W. Broadway (925-5510).

**ARNOLD EAGLE**—Photographs of immigrant families taken in New York during the mid-1930s under the auspices of the WPA; through 6/28. Lower East Side Tenement Museum, 97 Orchard St. (431-0233), Tue.–Fri. 11–4, Sun.10–3. Free.

**DARREL ELLIS**—Photographs of manipulated and distorted photographs; through 2/15. Baron/Boisante, 50 W. 57th St. (581-9191).

**RUZZIE GREEN**—Early black-and-white and color advertising photographs; through 2/16. Photofind, 138 Spring St. (334-0010).

**MAGGIE HOPP**—Black-and-white photographs of Time Square's historic theaters; through 2/28. National Institute for Architectural Education, 30 W. 22nd St. (924-7000).

**I.C.P.**—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $3; students $1.50; seniors $1. Through 2/15: "Andrea Sperling: Hand-Colored and Black-and-White Infrared Photographs." Through 3/24: "Lisette Model."

**I.C.P. MIDTOWN**—1133 Ave. of the Americas (768-4680), Tue. and Wed. 11–6, Thu. 11–8, Fri.–Sun. 11–6. $3; students $1.50; seniors $1. Through 4/7: "Contemporary French Photography 'En Liberte.' "

**MARTIN KIPPENBERGER**—Large-scale photographs of his paintings of icons of contemporary culture, and drawings that depict mirror images of the photographs, from a series titled "Heavy Madel"; through 2/23. Pace/MacGill, 32 E. 57th St. (759-7999).

**MIN/LOWINSKY**—584 Broadway (226-5442). European photographs of the 1850s by Baldus, Cuvelier, de Clerq, Greene, Langlois, Murray, Robert, Tripe, others; through 2/28.

**LISETTE MODEL**—Vintage photographs; through 2/16. Van Eck, 420 W. Broadway (219-0717).

**ANDREA MODICA**—Platinum palladium portraits of children and adolescents; through 2/23. Lieberman & Saul, 155 Spring St. (431-0747).

**ANDREW MOORE**—Large scroll-like photographs that incorporate numerous images; through 2/9. Borden, 560 Broadway (431-0166).

**NEIKRUG**—224 E. 68th St. (288-7741), Wed.–Fri. 1–5, Sat. 1–6. "The Color Spectrum," with works by Baker, Bullaty, Gregory, I. Lawrence, T. Lawrence, Lomeo, Tepfer, Saiz, Yamamoto; through 3/2.

**JUDITH JOY ROSS**—Black-and-white portraits and other photographs that comprise four different series, executed between 1982–1990, all taken with an 8 x 10 camera; through 2/23. Danziger, 415 W. Broadway (226-0056).

**JOYCE TENNESON**—Photographs of figures and still life; through 2/9. Fendrick, 568 Broadway (966-2820).

**ARTHUR TRESS**—Photographs of objects in aquariums, in a series titled "The FISHtank Sonata"; through 3/2. Twining, 568 Broadway (431-1830).

**MARKE DARYL WEBB**—Photographs that depict all types of Texans, from black basketball players, to American Indians, to punk adolescents; through 3/9. Opsis, 561 Broadway (966-8881).

## PERFORMANCE

**JUDSON MEMORIAL CHURCH**—55 Washington Square South (925-4671). 2/2 at 8:30: James Godwin in "The Greenbelly Hymnals: The Final Answer." 2/9 at 8:30: Todd Alcott. Free.

**P.S. 122**—150 First Ave. (477-5288). 2/7–10 at 9:30: Mr. Fashion AKA Gerard Little in "The Sammy Davis Jr. Fashion Story" and a video by Jacob Burkhardt, "The Frankie Lymon's Nephew Story, or Why Do Fools Fall in Love?" $10.

## MUSEUMS

**AMERICAN CRAFT MUSEUM**—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3.50, seniors students $1.50, children under 12 free. Through 4/28: "Jane Kaufman: Quilted Pieces."

**AMERICAN MUSEUM OF NATURAL HISTORY**—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $4; children $2. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 4/7: "Behind the Scenes." Through 4/29: "Manifest Destiny."

**ASIA SOCIETY**—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 3/17: "Romance of the Taj Mahal."

**BRONX MUSEUM OF THE ARTS**—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1.

**BROOKLYN MUSEUM**—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Egyptian Galleries . . . Period Rooms . . . Reinstallation of Himalayan and Southeast Asian Arts . . . Williamsburg Murals . . . Through 6/2: "Curator's Choice: Impressionism and Post-Impressionism at The Brooklyn Museum." Through 9/30: "In Pursuit of the Spiritual: Oceanic Art Given by Mr. and Mrs. John A. Friede and Mrs. Melville W. Hall." Through 4/1: "Grand Lobby Installation by Reeva Potoff." 2/8–5/6: "Albert Bierstadt: Art & Enterprise."

**BROOKLYN'S HISTORY MUSEUM**—The Brooklyn Historical Society, 128 Pierrepont St., Brooklyn, N.Y.

## SOLUTIONS TO LAST WEEK'S PUZZLES

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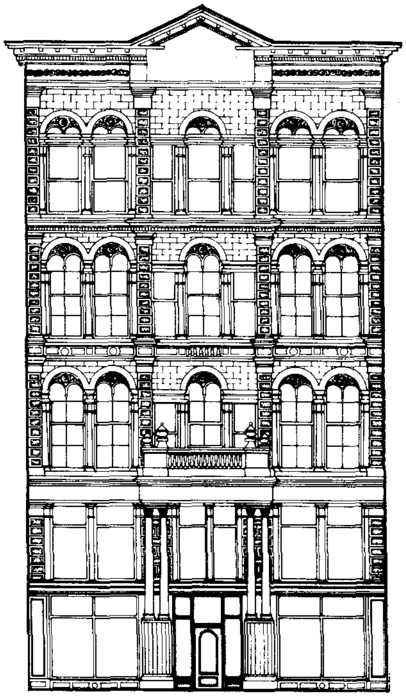

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## ART

(718-624-0890). Tue.–Sun. 12–5. $2.50; children under 12 $1; free Tue. Through 9/15: "Images and Image Makers: 19th-Century Portraiture in Brooklyn."

**CENTER FOR AFRICAN ART**—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 3/24: "Closeup: Lessons in the Art of Seeing African Sculpture."

**COOPER-HEWITT MUSEUM**—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 2/24: "Mondo Materialis."

**DIA CENTER FOR THE ARTS**—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Through 6/21: "Works by Maria Nordman." Through 3/28: "John Chamberlain." Through 6/21: "Bernd and Hilla Becher." **393 W. Broadway,** Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "Broken Kilometer." **141 Wooster St.,** Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "The New York Earth Room."

**FRICK COLLECTION**—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. Fragonard's "The Progress of Love." Through 3/24: "The Frick's Other Collection: The 70th Anniversary of the The Frick Art Reference Library."

**GUGGENHEIM MUSEUM**—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in fall of 1991.

**JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY**—170 Central Park West (399-3430). Sun., Tue., Wed., Thu. 10 a.m.–5, Fri. 10 a.m.–3. $4.50, seniors $3, children $1. Through 4/14: "Jacques Lipchitz: A Life in Sculpture." Through 8/18: "Selections from the Jewish Museum's Collection."

**METROPOLITAN MUSEUM OF ART**—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. One of the largest museums in the world, the permanent collection includes more than two million works of art spanning 5,000 years of world culture . . . Through 3/31: "Glass Gathers." Through 6/30: "Five Years of 19th-Century Acquisitions." Through 3/31: "Glories of the Past: Ancient Art from the Shelby White and Leon Levy Collection." Through 2/10: "Tokens of Affection: The Portrait Miniature in America." Through 5/19: "New Guinea Bone Carvings." Through 4/14: "Theatre de la Mode." Through 3/17: "Albrecht Durer: The Apocalypse." Through 3/17: "Photography from the 1940s and 1950s: Selections from the Collection." Through 4/7: "American Kasten: The Dutch-Style Cupboards of New York and New Jersey, 1650–1800." Through 3/31: "The Romantic Vision of Caspar David Friedrich: Paintings and Drawings from the U.S.S.R." Through 3/31: "Sacred Mountains in Chinese Art." Through 5/26: "Chess and Art." 2/7–3/24: "Kazimir Malevich, 1878–1935." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–4:45. Medieval collection.

**PIERPONT MORGAN LIBRARY**—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 8/4: "Selections from the Permanent Collections." Through 2/17: "The Spanish Forger: A Master of 19th-Century Medievalism."

**MUSEUM OF AMERICAN FOLK ART**—2 Lincoln Square (595-9533). Daily 9 a.m.–9. Free. Through 3/6: "The Cutting Edge: Contemporary American Folk Art." Through 3/3: "Painters of Record: William Murray and His School."

**EL MUSEO DEL BARRIO**—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Suggested admission $2; students and seniors $1. Through 3/10: "Another Face: Mexican Masks from El Museo Del Barrio's Collection." Through 3/15: "The International Art Show for the End of World Hunger."

**MUSEUM OF MODERN ART**—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students $3.50; seniors $3; Thu. 5–9 pay what you wish. Through 2/19: "Gifts of the Associates: 1975–1990." Through 3/19: "Artist's Choice: Chuck Close, Head-On the Modern Portrait." Through 2/28: "Projects: Dennis Adams." Through 3/19: "Projects: Stuart Klipper."

**MUSEUM OF THE CITY OF NEW YORK**—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). Contribution suggested. Through 3/31: "Echoes of New York: The Paintings of Theresa Bernstein." Through 2/16/92: "The Artistic New York of Louis Comfort Tiffany." Through 6/9: "Within Bohemia's Borders: Greenwich Village, 1830–1930."

**NATIONAL ACADEMY OF DESIGN**—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 3/27: "The Drawings of Henry Fuseli." Through 3/24: "Eastman Johnson: The Cranberry Harvest, Island of Nantucket."

**NEW MUSEUM OF CONTEMPORARY ART**—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children.

**NEW-YORK HISTORICAL SOCIETY**—Central Park West at 77th St. (873-3400). Tue.–Sun. 10 a.m.–5. $4.50; seniors $3, children $1. Through 3/22: "Art What Thou Eat: Images of Food in American Art."

**NEW YORK PUBLIC LIBRARY**—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Sun.) 10 a.m.–6. "Building the New York Public Library." Through 4/13: "Charles Dickens: His Life and Work." Through 4/27: "Eighty from the Eighties: A Decade of Fine Printing." Through 3/2: "On Paper: The History of an Art."

**P.S. 1 MUSEUM**—46–01 21st St., Long Island City, N.Y. (718-784-2084). Wed.–Sun. 12–6. Suggested donation $2. Through 2/10: "David Hammons"; "Lewis Baltz: Rule Without Exception"; "Robert Price"; "Three Artists from Bohemia: Art Against False Consciousness"; "Out of Site: Site-Specific Works in Non-Exhibition Spaces Throughout P.S. 1," by Artschwager, Nonas, Sheehan, others.

**QUEENS MUSEUM**—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 3/2: "Tunnel: An Exhibition Celebrating the 50th Anniversary of the Queens Midtown Tunnel." Through 2/11: "1990 Queens Invitational Exhibition."

**ABIGAIL ADAMS SMITH MUSEUM**—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

**WHITNEY MUSEUM**—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection III" . . . "Calder's Circus." Through 3/17: "Robert Rauschenberg: The Silkscreen Paintings, 1962–64." Through 4/7: "Drawings from the Permanent Collection: Surrealism and After." Through 3/24: "The 1980s: A Selected View from the Permanent Collection." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 2/20: "Painted Forms: Recent Metal Sculpture." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 2/16: "Early/Later: Works from the Permanent Collection." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 3/20: "Image and Likeness: Figurative Works from the Permanent Collection."

## AUCTIONS

**CHRISTIE'S**—502 Park Ave., at 59th St. (546-1000). Next sale on 2/14.

**CHRISTIE'S EAST**—219 E. 67th St. (606-0400). Next sale on 2/13.

**DOYLE**—175 E. 87th St. (427-2730). 2/6 at 10 a.m.: "Fine English & Continental Furniture, Decorations, and Paintings." On view from 2/2.

**SOTHEBY'S**—York Ave., at 72nd St. (606-7000). 2/8 at 10:15 a.m. and 2: "Watches, Wristwatches, and Clocks." On view from 2/2. 2/11 at 10:15 a.m. and 2: "Sotheby's Arcade Auctions: Jewelry." On view from 2/7. 2/12 at 10:15 a.m. and 2: "Sotheby's Arcade Auctions: Modern & Contemporary Paintings." On view from 2/7.

# MUSIC AND DANCE

COMPILED BY FLORENCE FLETCHER

## MUSIC AND DANCE DIRECTORY

**Carnegie Hall and Weill Recital Hall at Carnegie Hall,** Seventh Ave. at 57th St. (247-7800).

**City Center,** 131 W. 55th St. (581-7907).

**Joyce Theater,** 175 Eighth Ave. at 19th St. (242-0800).

**Lincoln Center:** 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

**Madison Square Garden,** Seventh Ave. at 33rd St. (563-8300).

**Merkin Concert Hall,** Abraham Goodman House, 129 W. 67th St. (362-8719).

**Metropolitan Museum,** Fifth Ave. and 82nd St. (570-3949).

**92nd St. Y,** on Lexington Ave. (996-1100).

**Radio City Music Hall,** Sixth Ave. and 50th St. (247-4777).

**Symphony Space,** Broadway at 95th St. (864-5400).

**Town Hall,** 123 W. 43rd St. (840-2824).

## CONCERTS

### *Bryant Park Ticket Booth*

**HALF-PRICE TICKETS** for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

### *Wednesday, February 6*

**CLASSICAL BAND,** Bruno Weil conductor. Schubert program, on period instruments: Symphonies Nos. 5 and 6; "Overtures in the Italian Style," in D and in C. Avery Fisher Hall at 8. $10–$25.

**JUILLIARD STRING QUARTET**—Bach's *The Art of the Fugue.* Kathryn Bache Miller Theater, Broadway and 116th St. (854-7799), at 8. $15.

**NEW YORK WOODWIND QUINTET**—Works of Reicha, Musgrave, Faure, Berger. Merkin Concert Hall at 8. $12.

**SHANGHAI STRING QUARTET**—Mozart's Quartet K. 421; Barber's Quartet No. 1; Beethoven's Quartet Op. 59, No. 1. 92nd Street Y at 8. $10, $12.50.

**GUARNERI QUARTET**—Alice Tully Hall at 8. Sold out.

**BARRY ALEXANDER,** tenor, with pianist Eytan Pessen. "Music for the Castrato" by Mozart, Gluck, others; also a premiere by Matthew Murray, based on poetry by David Sundaram; music of Ives, and spirituals. Weill Recital Hall at Carnegie Hall at 8. $20, $25.

**WEST SIDE SYMPHONY ORCHESTRA/CHAMBER PLAYERS,** Nyela Basney conductor. Bartok's Concerto for Orchestra; Brahms's Horn Trio Op. 40. Symphony Space at 8. $5.

**MUSIC/TEXT**—Winter-music series at The Kitchen, 512 W. 19th St. (255-5793), at 8:30. Tonight: composer **Robert Ashley,** solo performance/composer **Linda Fisher,** with a synthesizer orchestra; premiere of a new piece. $10.

**CAROL FREDETTE,** vocalist/**STEVE KUHN,** pianist. "Midtown Jazz at Midday." St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $3.

**PEGASUS WINDS**—Music by Farkas, Milhaud, Nielsen, Ibert. Third Street Music School, 235 E. 11th St. (777-3240), at 7:30. Free.

**FELDMANN GUITAR DUO**—Federal Hall, 26 Wall St., at 12:30. Free.

**JUILLIARD CONCERT**—Student composers and choreographers. Alice Tully Hall at 1. Free.

**THE JAZZMEN**—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

### *Thursday, February 7*

**NEW YORK PHILHARMONIC,** Zubin Mehta conductor; violinist Igor Oistrakh. Mozart's Symphony No. 34; Prokofiev's Violin Concerto No. 2; Brahms's Symphony No. 3. Avery Fisher Hall at 8. $10–$43. Note: pre-concert recital by Philharmonic players Thurs. at 7: Mozart's Duos for Violin and Bass, K. 46d, 46e, and Flute Quartet K. 285b.

**COLLEGIATE CHORALE,** Robert Bass conductor; Leona Mitchell, Florence Quivar, Vinson Cole, Jeffrey Wells. Rossini's *Petite Messe Solennelle.* Carnegie Hall at 8. $11–$45.

**NYU CHAMBER MUSIC SOCIETY,** Roger Mahadeen conductor; Gregory Haimovsky director-pianist; baritone Sergei Jakovenko. Music by Mark Kopytman (U.S. premiere), Nikolai Sidelnikov (U.S. premiere), Vladimir Tarnopolsky (U.S. premiere), Kamran Ince. Merkin Concert Hall at 8. $10.

**JEFFREY KAHANE,** pianist. Bach's "Goldberg" Variations. Metropolitan Museum at 8. $16. Note: lecture-demonstration on this program by Mr. Kahane 2/6 at 6. $10.

**CELLO**—Arrangements for cello quartet of works by Bartok, Debussy, Miles Davis, Gershwin, Barber; also music by Jeff Beal and Ron Carter. Weill Recital Hall at Carnegie Hall at 8. $10.

**ESSENTIAL MUSIC**—"Soundings": retrospective on Peter Garland, composer, including world premieres. Greenwich House Auditorium, 27 Barrow St. (226-5169), at 8. $10.

**MUSIC/TEXT**—See 2/6. Tonight: **Paul DeMarinis,** songs for synthesized voice/**Petr Kotik,** new ensemble work that includes writings of Vaclav Havel. $10.

**ARAMIS CHAMBER ORCHESTRA,** Dominic Derasse director. Bach's "Brandenburg" Concerto No. 2 and Orchestral Suite No. 2; Tartini's Trumpet Concerto. St. Paul's Chapel, Broadway and Fulton St., at noon. Free.

**ANDREW BOLOTOWSKY,** on the Conical Boehm Flute. Music by Kamin, Wigglesworth, Kuhlau, Paganini, others. JASA Green Auditorium, 40 W. 68th St. (865-3571), at 1. Free.

**SCOTT THORNBURG,** trumpeter/**GEORGE STAUFFER,** organist. Music of Bach, Handel, Mouret. St. Paul's Chapel, Broadway and 116th St., at noon. Free.

**MOZART IN MANHATTAN**—Recitals by Juilliard students, in observance of the Mozart bicentennial. The Market at Citicorp Center, Lexington and 53rd St., at 1. Note: also 2/4 and 2/5 at noon. Free.

**MAKE BELIEVE BALLROOM**—Blues singer Arthur Prysock, tenor-saxophonist Red Prysock. WFC Winter Garden, Hudson River and West St., Liberty and Vesey Sts., at 12:15. Free. Broadcast, WNEW-AM.

**BARGEMUSIC**—Violinist Ik-Hwan Bae, cellist Warren Lash, violist Cynthia Phelps, pianist Christopher O'Riley. Music by Martinu, Prokofiev, Faure. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

### *Friday, February 8*

**USSR STATE SYMPHONY,** Yevgeny Svetlanov conductor; violinist Vadim Repin. Prokofiev's Symphony No. 1, "Classical," and Violin Concerto No. 1; Scriabin's Symphony No. 3, "Divine Poem." Avery Fisher Hall at 8. $15–$30.

**BEAUX ARTS TRIO**—Haydn's Trio in A; Rorem's *Spring Music* (world premiere of Centennial commission); Schubert's Trio Op. 99. Carnegie Hall at 8. $10–$25.

**CZECHOSLOVAK CHAMBER ORCHESTRA,** Jaroslav Krcek conductor; soprano Benita Valente. Mozart's *Eine Kleine Nachtmusik* and Serenade in G; Bach's Suite No. 2, "Wedding" Cantata, and "Brandenburg" Concerto No. 5. Metropolitan Museum at 8. $18.

**ROBERTA ALEXANDER,** soprano, with pianist Warren Jones. Works by Dvorak, Debussy, Barber, Ives. Weill Recital Hall at Carnegie Hall at 8. $18.

**AN EVENING OF MOZART**—Juilliard School program; Juilliard Chamber Singers, Judith Clurman director; student performers. Nine vocal canons; Sonatas for Piano Four-Hands K. 381 and K. 521; Oboe Quartet K. 370. Alice Tully Hall at 8. Free; tickets required (874-7515).

**MANHATTAN PHILHARMONIA,** Sidney Harth conductor; Overture to Weber's *Oberon;* Prokofiev's *Romeo and Juliet* Suites I, II; Beethoven's Symphony No. 5. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

**NEW YORK PHILHARMONIC**—See 2/7. Today at 11 a.m. Note: pre-concert lecture at 9:30; $10, in advance $7; 580-8700, ext. 211.

**COMPOSERS CONCORDANCE**—Music for marimba, violin, flutes, woodwinds, cello, piano, and/or tape, by Hinds, Wiemann, Sollberger (world premiere), Griffiths, Holab, La Rocca, Carl. CAMI Hall, 165 W. 57th St. (564-4899), at 8. $7.

**KRONOS QUARTET**—"Kronos Plays Music From Japan and America," by contemporary composers Hirokazu Hiraishi, John Zorn, Somei Satoh (world premiere), Terry Riley, Akira Nishimura (U.S. premiere). Asia Society, Park Ave. at 70th St. (517-2742), at 8. $12.

**STIG GUSTAV SCHONBERG,** organist-composer/**NICOLE NEIMAN,** soprano. Music by Schonberg, early Italian composers; arias from oratorios. St. Peter's Church, Lexington Ave. and 54th St., at 12:45.

**BOB FRANKE,** singer-songwriter. Folk concert. Bloomingdale House of Music, 323 W. 108th St. (864-0344), at 8. $10.

**MUSIC/TEXT**—See 2/6. Tonight: **Brenda Hutchinson,** excerpt from her "Delicate Lights"/**John King,** with ensembles Electric World and Ingoma, and drummer Jonathan Kane. $12.

**KEITH BAILEY**—"Fiery World Music," with temple percussions. Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 7. Free.

**MOZART IN MANHATTAN**—See 2/7.

**CHAMINADE QUARTET**—Lincoln Center Library at 4. Free.

**TRADITIONAL IRISH MUSIC**—Brian Conway, John Nolan, Felix Dolan, on fiddle, button accordion, piano. Eagle Tavern, Ninth Ave. and 14th St., at 9 and 10:30. $7.

**DOUBLE TROUBLE**—Folk duo. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $6.

**JAZZ FESTIVAL**—Wynton Marsalis and His Septet. Veterans Memorial Hall, Snug Harbor Cultural Center, 1000 Richmond Terrace, S.I. (718-448-2500), at 7 and 9:30. $15, $17.50.

### *Saturday, February 9*

**ORPHEUS CHAMBER ORCHESTRA,** with pianist Radu Lupu. Schubert's Symphony No. 5; Mozart's Piano

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# MUSIC & DANCE

Concerto K. 491; Webern's *Langsamer Satz;* Halffter's *Sinfonietta*. Carnegie Hall at 8. $10–$28.

**SHLOMO MINTZ,** violinist, with pianist Paul Ostrovsky. Works of Handel, Bartok, Suk, Ravel. 92nd Street Y at 8. $20, $25.

**KRONOS QUARTET—**Schnittke's Quartets Nos. 1, 2, 3, 4. Alice Tully Hall at 8. $22.

**NEW YORK PHILHARMONIC—**See 2/7.

**DAVID DOIG,** guitarist. Works of Bach, Torroba, John Lessard (world premiere), Villa-Lobos, others. Weill Recital Hall at 8:30. $15.

**AIKI NISHI,** pianist. Weill Recital Hall at Carnegie Hall at 5:30.

**FRANCO-AMERICAN FIDDLES—**"American Folk," a new series. Cajun and Acadian music by fiddler Dewey Balfa, with accordionist Steve Riley, guitarist Tracy Schwarz, fiddler Peter Schwarz; also the Maine French Fiddlers Convention. World Music Institute at Merkin Concert Hall at 8. $15.

**EMERSON STRING QUARTET—**Beethoven's Quartets Op. 59, Nos. 1, 2, 3. Washington Irving High School, Irving Pl. and 16th St. (586-4680), at 8. $3.

**MUSIC/TEXT—**See 2/6. Tonight: **David Soldier,** with Robbie McCauley, ensemble, and vocalist Laura Seaton in "Apotheosis of John Brown," Richard Auldon Clark conductor/**Catherine Jauniaux,** vocalist, with percussionist Ikue Mori. $12.

**FINKEL-RUTKOWSKI SONATA DUO—**Clarinetist Joseph Rutkowski, pianist Elliot Finkel. Music of Weber, Poulenc, Liszt, Nelson Kole, Finkel (world premiere), Brahms. Mannes College of Music, 150 W. 85th St., at 8. Free.

**CON BRIO ENSEMBLE—**Music by Mozart, Schumann, Faure. Lincoln Center Library at 2:30. Free.

**TOMAS ULRICH,** cellist, with six-member ensemble. Jazz. La MaMa/La Galleria, 6 E. 1st St. (505-2476), at 8. Donation.

**FELDMANN GUITAR DUO—**Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. $1.

**HARLEM SCHOOL OF THE ARTS—**Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

**BLUEGRASS AND OLDTIME MUSIC—**Rounder Banjo Extravaganza. Eagle Tavern, 14th St. and Ninth Ave. (924-0275), at 8:30 and 10:30. $10 per show; no advance sale.

**TCHAIKOVSKY CHAMBER ORCHESTRA,** Lazar Gosman conductor-violinist. Schnittke, Bloch, Tchaikovsky, others. Forest Hills High School Theater, 67-01 110th St. (718-268-5011), at 8. $15.

**MARION WILLIAMS,** gospel singer. The Arts at St. Ann's, Clinton and Montague St., Brooklyn Heights (718-858-2424), at 8. $12, $18.

**JAZZ FESTIVAL—**See 2/8. Tonight at 7 and 9:30: Ruth Brown & Band. $15.

**TAVERN CONCERTS—**Traditional folk and ethnic music. Tonight: Dennis Dougherty. Jazz, island rhythms, and contemporary folk music on acoustic guitar. Richmondtown Restoration, 441 Clarke Ave., S.I. (718-351-9414), at 7:30 and 9. $6; refreshments to buy.

## *Sunday, February 10*

**AMERICAN COMPOSERS ORCHESTRA,** Dennis Russell Davies conductor; violinist Itzhak Perlman. Luening's *Wisconsin Suite* and Symphonic Fantasia No. 5 (N.Y. premiere); Wayne Peterson's *The Widening Gyre* (world premiere); Earl Kim's Violin Concerto; Peter Lieberson's *Drala* (N.Y. premiere). Carnegie Hall at 3. $9–$29.

**BRANDENBURG ENSEMBLE,** Alexander Schneider violinist-conductor; pianists Andras Schiff, Peter Serkin. Vivaldi's *Concerto Grosso* in d; Bach's Concertos Nos. 1, 2, and 3 for Two Harpsichords; "Brandenburg" Concerto No. 3. Avery Fisher Hall at 3. $15–$30.

**ANDRE WATTS,** pianist. Avery Fisher Hall at 7:30. Stage seats only, $25.

**TAVERNER CONSORT AND CHOIR—**Monteverdi's *Madrigals of War and Love*. Alice Tully Hall at 3. $22.

**KAZUHITO YAMASHITA,** guitarist. Music of Sor, Takemitsu, Bach-Yamashita, Dvorak-Yamashita, Rodrigo, Tansman. Alice Tully Hall at 7:30. $15.

**LA SONNAMBULA—**See Opera, below.

**NEW YORK PHILHARMONIC ENSEMBLES—**Mozart's Divertimento No. 15; Bax's Quintet for Oboe and String Quartet; Schnittke's Piano Quintet. Merkin Concert Hall at 3. $10.

**MARIANI STRING QUARTET—**Starer's Duo for Violin and Piano; Tsontakis's Quartet No. 3, "Coraggio"; Neuwirth's Trio No. 2, Quartet No. 2, and *Fantasy*. Merkin Concert Hall at 8. $10.

**CHRISTINA KISS,** pianist. Works of Liszt. Weill Recital Hall at Carnegie Hall at 2. $14, $20.

**VALERIE RUBIN,** violinist. Weill Recital Hall at 5:30.

**CANTERBURY CHORAL SOCIETY,** Charles Dodsley Walker conductor; vocal soloists, organist Justin H. Bischof. Britten's *Rejoice in the Lamb;* Kodaly's *Missa Brevis*. Church of the Heavenly Rest, Fifth Ave. and 90th St. (289-3402), at 4. $10 suggested.

**NORTH/SOUTH CONSONANCE,** Manuel Prestamo conductor; soprano Lynne Vardeman, saxophonist Paul Cohen, pianist Max Lifchitz. Premieres of works by Hilary Tann, Ricardo Tacuchian, Josef Alexander, Roque Cordero, Van de Vate. Christ and St. Stephen's Church, 120 W. 69th St., at 3. $10.

**STELA BRANDAO,** soprano/**SANDRA GOODMAN,** mezzo-soprano/**PIERRE VALLET,** pianist. Music of Handel, Brahms, Delibes, Faure, Lassus, Stravinsky, Morley, Mendelssohn, others. Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 5. Free.

**GREENWICH VILLAGE ORCHESTRA,** Robert Grehan conductor; hornist Philip Myers. Strauss's Horn Concerto No. 2; Tchaikovsky's Symphony No. 2, "Little Russian." Washington Irving High School, Irving Pl. and 17th St., at 3. $7.

**AMSTERDAM LOEKI STARDUST QUARTET—**Music, arranged for recorder quartet, by J.C. Bach, Byrd, Handel, others; also new works commissioned for the quartet. "Music Before 1800" at Corpus Christi Church, 529 W. 121st St. (666-0675), at 4. $12.

**NEW YORK SYMPHONIC ARTS ENSEMBLE,** Samuel Gindin conductor; trumpeter Frank Fezishin. Enescu's Second Romanian Rhapsody; Haydn's Trumpet Concerto in E flat; George Lloyd's Symphony No. 5 (U.S. premiere). Julia Richman High School, 317 E. 67th St., at 3. Free.

**NEW YORK FESTIVAL OF SONG—**"Unquiet Peace: The *Lied* Between the Wars." Soprano Cyndia Seiden, baritone William Sharp, pianist Steven Blier. Works of Strauss, Zemlinsky, Weill, Eisler, Busoni, Schoenberg, others. Renee Weiler Concert Hall, 46 Barrow St. (242-4770), at 5. $15.

**EDWARD V. BONNEMERE,** pianist-composer, in a 70th-birthday concert. Jesu Choir, Great Day Chorale, St. Cecilia Chorus (N.J.); excerpts from *Missa Hodierna*/Jazz, with Bonnemere, Kenny Burrell, Frank Wess, Bernard Purdie, Bob Cunningham, Joe Wilder. Salem Methodist Church, 129th St. and Adam Clayton Powell Blvd., at 3. Benefit for St. Mark's Roman Catholic Church; $20 (281-4983).

**EUGENIA ZUKERMAN,** flutist/**ANTHONY NEWMAN,** fortepianist/**LAURENTIAN STRING QUARTET—**"Mozart: A Bicentennial Celebration." The London flute-piano sonatas; Piano Quartet in g. Church of the Holy Trinity, 316 E. 88th St. (860-2077), at 5. $10.

**JOHN PERRY,** pianist. Works of Mozart, Paul Cooper, Debussy, Chopin, Beethoven. Benefit for Manhattan School of Music, Broadway and 122nd St. (749-2802), at 2:30. $50.

**HENRY GWIAZDA,** solo guitarist with electronics; music includes three premieres. La MaMa/La Galleria, 6 E. 1st St. (505-2476), at 4. Donation.

**JOAN LIPPINCOTT,** organist. Music of Bach, Mozart, Alain, Widor. Brick Presbyterian Church, Park Ave. and 91st St., at 5. $10.

**DON BYRON & SEMAPHORE—**Original music, and works for small ensemble by Berg, others. The Kitchen, 512 W. 19th St. (255-5793), at 8:30. $10.

**CLAUDIA DUMSCHAT,** organist. Music by Walther, Buxtehude, Bach, and Baroque-period choral preludes. Broadway United Church of Christ, Amsterdam Ave. and 99th St., at 3. Free.

**STIG GUSTAV SCHONBERG/NICOLE NEIMAN—**See 2/8. Today at 2.

**BILL O'MEARA,** organist. St. Thomas Church, Fifth Ave. and 53rd St., at 5:30. Free.

**ST. PETER'S CHURCH—**At 5, Jazz Vespers, with the Mosaic Sextet; offering. At 7, Jean Graff. Lexington Ave. and 54th St. (935-2200).

**RICHARD ALSTON,** pianist. Celebrating African-American History Month. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

**JOSEPH C. DAVIS,** carillonneur. Riverside Church, the Drive at 122nd St., at 3. Free.

**THE IRVING BERLIN CENTURY**—Earl Rose and orchestra, with soloists; Joe Graydon director/writer. Whitman Hall, Brooklyn College, Flatbush and Nostrand Aves. (718-434-2222), at 2. $15–$25.

**ST. JOSEPH'S CHAMBER ENSEMBLE,** vocalists and instrumentalists. Brahms's *Liebeslieder Walzer;* Beethoven's Piano Trio in E flat and his Scottish songs. St. Joseph's Church, 30th Ave. and 43rd St., Queens (718-204-1030), at 4. Offering.

**CON BRIO ENSEMBLE**—See 2/9. Today at the Church in the Gardens, 50 Ascan Ave., Forest Hills, Queens, at 4. $7.

**BLACK TIE,** voice and piano, with jazz, blues, R&B originals and standards/**ROD RODGERS DANCE COMPANY,** with excerpts from *Poets and Peacemakers;* also "rhythm dances." BACA Program honoring Black History Month. Brooklyn Museum, Eastern Pkwy., at 2. Free, with museum admission.

**BARGEMUSIC**—See 2/7. Today at 4.

**BILL STAINES,** folk music and sing-alongs, with singer Vance Gilbert. Uptown Coffeehouse, Riverdale-Yonkers Society for Ethical Culture, 4450 Fieldston Rd., Bronx (662-9561), at 7. $6.

## *Monday, February 11*

**NATIONAL SYMPHONY ORCHESTRA,** Mstislav Rostropovich conductor; pianist Lambert Orkis, baritone Hakan Hagegard. Mahler's *Kindertotenlieder;* Wernick's Piano Concerto (N.Y. premiere); Tchaikovsky's Symphony No. 2, "Little Russian." Carnegie Hall at 8. $12–$27.

**NEW YORK NEW MUSIC ENSEMBLE,** with pianist James Winn. "Indigenous Images": works by Wolpe, Ung, and N.Y. premieres by Gerald Humel, Stephen Mackey. Merkin Concert Hall at 8. $10.

**CHELSEA CHAMBER ENSEMBLE**—Haydn's String Quartet in G, Op. 54, No. 1; Martinu's Sextet for Winds and Piano; Brahms's *Serenade* No. 1, original version for nonet. Weill Recital Hall at Carnegie Hall at 8. $15, $25.

**MANHATTAN PERCUSSION ENSEMBLE,** Ed Bruncardi, Michael Lipsey conductors; Christopher Lamb, marimba; Hanna Lachert, violin. Works by Green-Becker, Sueyoshi, Ptaszynska, Wen-Chung, Miki. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

**JUSTIN H. BISCHOF,** organist. Works of Bach, others. St. Paul's Chapel, Broadway and Fulton St., at noon. Free.

**AFTER DINNER OPERA COMPANY**—Soprano Karen Eldred, pianist Conrad Strasser. Romantic German lieder. Lincoln Center Library at 4. Free (477-6212).

**MOZART IN MANHATTAN**—See 2/7. Today at noon.

**BRENDA TURET,** pianist.Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

**JOY IN SINGING**—Paul Sperry conductor. Lincoln Center Library at 6. Free.

## *Tuesday, February 12*

**PHILHARMONIA VIRTUOSI,** Richard Kapp conductor. "The Virtuoso Violin": violinist Dylana Jensen, pianist Hanni Scmid-Wyss, English-hornist Washington Barella. Tchakovsky's *Serenade melancolique* for Violin and Orchestra; Honegger's Concertino for Piano and Orchestra; Sunding's Suite for Violin and Orchestra, and his *Concerto da Camera.* Town Hall at 8. $15.

**BARBARA CADRANEL,** harpsichordist. Works by Ellmenreich, Soler, Bach, Scarlatti, Mel Powell; world premieres by Laurie Spiegel, Barry Schrader. Merkin Concert Hall at 8. $15.

**NEW YORK PHILHARMONIC**—See 2/7. Today at 7:30.

**SCOTT ST. JOHN,** violinist/**ROBERT KOENIG,** pianist. Music of Beethoven, Bach, Robert Maggio (premiere), Grieg. 92nd Street Y at 8. $6, $10.

**TOBY HANKS,** tuba/**WILLIAM PURVIS,** French horn, with guest artist. Kathryn Bache Miller Theater, Broadway and 116th St., at 8. $5.

**LEE CHIN SIOW,** violinist. Weill Recital Hall at 8.

**TAVERNER CONSORT AND PLAYERS**—Venetian vesper music, re-creating a Solemn Vespers for the Feast of St. Theodore, with music of Monteverdi. Church of St. Mary the Virgin, 145 W. 46th St. (921-2939), at 8. $20, $25.

**JUILLIARD CONCERT**—Chamber music by student ensembles. Alice Tully Hall at 8. Free; tickets required (874-7515).

**WRIGHT-LAWSON DUO**—Pianist Faine Wright, violoncellist Dorothy Lawson, with violinist Reiko Watanabe. Music by Schumann, Dohnanyi, Foss. St. Bartholomew's Church Chapel, Park Ave. and 50th St. (751-1616), at 6. $5.

**MOZART IN MANHATTAN**—See 2/7. Today at noon.

**THE AUREOLE TRIO**—Works of Ravel, Ibert, Devienne, Debussy. Trinity Church, Broadway at Wall St., at 1. Free.

**BROOKLYN HEIGHTS ORCHESTRA,** Arturo Delmoni conductor-violinist. Prelude to Act III of Wagner's *Lohengrin;* Sibelius's Violin Concerto Op. 47; excerpts from Wagner's *Die Meistersinger.* Church of St. Ann and the Holy Trinity, Clinton and Montague Sts. (718-875-7520), Brooklyn, at 7:30. $5.

**JEAN-PIERRE ANTAKI,** guitarist. Bach, Paganini, Dowland, Villa-Lobos, others. Bargemusic, Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

# OPERA

## *Metropolitan Opera*

**METROPOLITAN OPERA HOUSE**—Through 4/20. Tickets, $19–$102. 2/4 at 8: Beethoven's *Fidelio,* Perick conducting; Connell, Donath, Lakes, Kaasch, Welker, Moll, Schmidt. 2/5 at 8: Strauss's *Die Fledermaus,* Rudel conducting; Coburn, Kilduff, Dernesch, Rosenshein, Velis, Jerusalem, Brendel, Berry, DeLuise. 2/6 at 8: Mozart's *Die Zauberflote,* Levine conducting; Battle, Serra, Araizo, Hemm, Schmidt, Moll, Kilduff, Zednik. 2/7 at 8: Verdi's *Luisa Miller,* Santi conducting; S. Dunn, I. Jones, Christin, Pavarotti, Nucci, Plishka, Koptchak, Willson. 2/8 at 8: *Die Fledermaus;* same as 2/5. 2/9 at 1:30: *Die Zauberflote* (broadcast, WQXR); same as 2/6. 2/9 at 8: *Fidelio;* same as 2/4. 2/11 at 8: *Luisa Miller;* same as 2/7.

## *Other*

**FALSTAFF,** by Verdi. Juilliard Opera Center, Julius Rudel conductor; Frank Corsaro director. Juilliard Theater, 155 W. 65th St. (874-7515). 2/11, 13 at 8; 2/16 at 2. $10, to benefit Juilliard's Scholarship Fund.

**ORPHEUS UND EURYDIKE,** by Gluck. Komische Oper of Berlin (American debut), opening BAM Opera season. A contemporary production sung in German, with supertitles in English; Hartmut Haenchen conductor, Harry Kupfer director. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100). 2/11 at 7; 2/13, 15 at 8; 2/17 at 3. $15–$60.

**ACADEMYSCENES**—Opera at the Academy in staged scenes from *L'Incorronazione di Poppea, Paride ed Elena, Cherubin, Eugene Onegin, Lucia di Lammermoor,* others. Baroque consort and harpsichord, Paul Echols conductor. New York Academy of Art, 419 Lafayette St. (677-8960). 2/11, 12 at 7:30. $15.

**LA SONNAMBULA,** by Bellini. Concert version by the Opera Orchestra of New York, Eve Queler conducting; June Anderson, Raul Gimenez, Paul Plishka. Carnegie Hall, 2/10 at 8. Remaining tickets, box office.

**DON GIOVANNI,** by Mozart. Concert version in Italian, at St. Margaret's House, 49 Fulton St. (409-2152). 2/10 at 7. Free.

**FAUST,** by Gounod. Brooklyn Lyric Opera'a Opera Showcase Theatre in Manhattan. Hirsch Hall, Temple Ansche Chesed, 100th St. and West End Ave. (718-837-1176). 2/9 at 8; 2/10 at 3. $10.

# DANCE

## *New York City Ballet*

**NEW YORK STATE THEATER**—Through 2/24. Tickets, $7–$50. 2/5 at 8: *Allegro Brillante, Quiet City, Kammermusik No. 2, Chaconne.* 2/6 at 8: *Swan Lake, Prodigal Son, Tchaikovsky Piano Concerto No. 2.* 2/7 at 8: *Kammermusik No. 2; Other Dances; Waltz Trilogy* (premiere), by Robert LaFosse; *La Valse.* 2/8 at 8: *Coppelia.* 2/9 at 2: *Allegro Brillante, Ecstatic Orange, La Valse.* 2/9 at 8: *Swan Lake, Divertimento From "Le Baiser de la Fee"; Tchaikovsky Piano Concerto No. 2.* 2/10 at 1: *Coppelia.* 2/10 at 7: *Square Dance, Waltz Trilogy, Ecstatic Orange.* 2/12 at 8: *The Cage, Duo Concertant, Tchaikovsky Piano Concerto No. 2.*

## *Feld Ballets/NY*

**JOYCE THEATER**—Through 3/10. Tickets, $27. 2/5, 9 at 8; 2/17 at 7:30: *Meadowlark, At Midnight, Intermezzo No. 1.* 2/6, 16 at 8; 2/10 at 2: *A Footstep of Air; Savage Glance* (premiere), to music of Shostakovich; *Skara Brae.* 2/7 at 8: *Consort, Embraced Waltzes, Common Ground.* 2/8 at 8: *Meadowlark, Charmed Lives, Ion, The Jig Is Up.* 2/10 at 7:30; 2/15 at 8: *Contra Pose; Fauna* (premiere), music by Debussy; *Kore; Savage Glance.* 2/12 at 8: *Contra Pose, At Midnight, Embraced Waltzes.*

## *American Movement*

**CITY CENTER**—2/12–17. Tickets, $12–$30. Three companies will participate during the week, and perform together in the "Mixed Movement" program, 2/12 at 8, 2/16 at 2: **Bebe Miller and Company** in Act I of *The Hidden Boy—Incidents From a Stressed Memory;* **Elisa Monte Dance Company** in *Treading* and *Dextra Dei;* **Parsons Dance Company** in *Scrutiny* and *Tower* (world premiere), a solo by David Parsons. Other programs: 2/13 at 8, 2/17 at 2: **Bebe Miller in** *The Hidden Boy,* complete. 2/15 at 8, 2/17 at 7:30: **Elisa Monte** in *The World Upside Down* (U.S. premiere), music by Glenn Branca. 2/14, 16 at 8: **Parsons** in *Scrutiny, The Envelope, Nascimento,* and *Rise and Fall* (world premiere), music by Turtle Island String Quartet.

## *Other*

**ALICE FARLEY**—*Black Water (dancing below the light),* an experimental dance-theater production. Music by Conlon Nancarrow, Test Department, Steve Reich, others. La MaMa E.T.C., 74A E. 4th St. (475-7710). 2/7–10 at 7:30; Thur. and Sun. $10, Fri. and Sat. $12.

**BLACK TIE/ROD RODGERS**—See Concerts, above, 2/10.

**DEPARTMENT OF CULTURAL AFFAIRS**—Mark Goodson Theater, 2 Columbus Circle. Programs for Black History Month. 2/4 at 12:30: **Pyramyd,** with dance and music of Africa. 2/11 at 12:30: **Alpha Omega Wave II Youth Performance,** with modern jazz dances and theater pieces. Free.

**DOUG ELKINS DANCE COMPANY**—"The Incessant Recycling of Images": two new works, *Cerca de la Escuelita* and *More Wine for Polyphemus* (with Fred Darsow). DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 2/7–9 at 8; 2/10 at 3. $12.

**ETHOS. . . A DANCE THEATER COMPANY** (debut). New works by artistic director Tyrone Aiken, Loris Anthony Beckles; singer Dana Rose, poet Craig G. Harris. Spoke the Hub Dancing, Gowanus Art Exchange, 295 Douglas St., Brooklyn (718-596-0791). 2/8, 9 at 8. $10.

**ISO AND THE BOBS**—Queens College Colden Center, L.I.E. and Kissena Blvd. (718-793-8080). 2/9 at 8:30. $13–$17.

**JOFFREY BALLET**—Program includes Arpino's *Touch Me,* a solo danced by Edward Morgan; *Postcards* pas de deux; *Round of Angels.* WFC Winter Garden, Liberty and Vesey Sts., Hudson River and West St. 2/11 at 6:30. Free.

**JUILLIARD CONCERT**—See Concerts, above, 2/6.

**KRISTEN ELIASBERG,** with the premiere of *Someone,* a collection of solos to Fitzgerald, Sinatra, Astaire recordings; also a trio/**SONDRA LORING,** with the new *Blackout,* music by Fred Klatz and Carlo Nicolau. Danspace Project, St. Mark's Church, Second Ave. and 10th St. (529-2318). 2/8, 9, 10 at 8:30. $8.

**MARTHA GRAHAM ENSEMBLE**—Graham School students in three works from the Graham repertory. Marymount Manhattan Theater, 221 E. 71st St. (838-5886). 2/7, 8, 9 at 8; 2/10 at 3. $12.

**MOVING/MUSIC**—Four choreographer-composer collaborations: Karl Baumann, Betsy McClelland; Ron Brown, Bernadette Speach; Toni Wisti, Jeffrey Schanzer; David Alan Harris, Schanzer/Speach Duo. Dia Center for the Arts, 155 Mercer St. (718-972-3085). 2/7, 8 at 8. $10.

# RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

### KEY TO ABBREVIATIONS

| | |
|---|---|
| B | **Breakfast** |
| Br | **Brunch** |
| L | **Lunch** |
| D | **Dinner** |
| S | **Supper** |
| **(I)** | **Inexpensive—Mostly $15 and under*** |
| **(M)** | **Moderate—Mostly $15-$35*** |
| **(E)** | **Expensive—Mostly $35 and over*** |
| **AE** | **American Express** |
| **CB** | **Carte Blanche** |
| **DC** | **Diners Club** |
| **MC** | **MasterCard** |
| **V** | **Visa** |
| Formal: | **Jacket and tie** |
| Dress opt: | **Jacket** |
| Casual: | **Come as you are** |

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

## MANHATTAN

### *Lower New York*

**ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St.** (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, squab with roasted barley. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Private parties for 35. **AE, CB, DC, MC, V.**

**AMICI MIEI—475 W. Broadway, at Houston St.** (533-1933/1850). Casual. Italian. Spcls: homemade ravioli, black linguini, vegetable carpaccio. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties. **(M)** **AE, DC, MC, V.**

**BOULEY—165 Duane St., bet. Hudson and Greenwich Sts.** (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**5 & 10 NO EXAGGERATION—77 Greene St., at Spring St.** (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940s-style ent. Wed.–Sat. **(M)** **AE, MC, V.**

**GREENE STREET—101 Greene St., bet. Prince and Spring Sts.** (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E)** **AE, CB, DC, MC, V.**

**THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse** (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**MONTRACHET—239 W. Broadway, off White St.** (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

**PATRISSY—98 Kenmare St., at Mulberry St.** (226-2888). Casual. Italian. Spcls: lobster aggiata, spedino alla Romano, linguini with lobster sauce. Res. sug. L Mon.–Fri. noon–3. D daily 5–11. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

**PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs** (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**SOHO KITCHEN AND BAR—103 Greene St.** (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

**WINDOWS ON THE WORLD—1 World Trade Center** (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E).** **Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Br Sun. noon–3. Res. nec. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

### *South Street Seaport*

**CAFE FLEDERMAUS—1 Seaport Plaza** (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE.**

**FULTON STREET CAFE—11 Fulton St.** (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kabab. L daily 11 a.m.–4. D daily 4–10. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

**GIANNI'S—15 Fulton St.** (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quatro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

**GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building** (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–8, Wed.–Sat. till 10. Pianist nightly. **(M)** **AE,DC,MC,V.**

**HARBOUR LIGHTS—Pier 17, 3rd floor** (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Wed.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, V.**

**JADE SEA—Pier 17, 2nd floor** (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, CB, DC, MC, V.**

**LIBERTY CAFE—Pier 17, 3rd floor** (406-1111). Casual. American regional. Spcls: grilled mahi mahi, Maine lobster, woodburning pizza oven. Through 3/15: Annual lobster dinner festival. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Br Sat.–Sun. 11:30–3. D daily 5–11:30. Private parties for 100. **(M)** **Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I)** **AE, CB, DC, MC, V.**

**MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor** (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

**ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg.** (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

**SGARLATO'S CAFE—Pier 17, Promenade Level.** (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

**SPIRIT OF NEW YORK—Pier 11, South St. at Wall St.** (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at 1, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

### *Greenwich Village*

**ARLECCHINO—192 Bleecker St.** (475-2355). Casual. Italian. Spcls: spiedino Arlecchino, tagliatelle a modo nostro, lombatina balsamica. Res. nec. L daily noon–4. D Sun.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Private parties for 45–50. **(M)** **AE.**

**BOXERS—190 W. 4th St.** (633-2275). Casual. American. Spcls: chicken pot-pie, hamburgers, steak teriyaki, honey mustard chicken. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I)** **AE, CB, DC, MC, V.**

**BONDINI'S—62 W. 9th St.** (777-0670). Casual. Italian. Spcls: homemade ravioli with spinach and lobster filling, fish brodetto with polenta, braised veal. Res. sug. L and D Mon.–Fri. noon–11, Sat. 5–midnight. Closed Sun. **(M)** **AE, DC, MC, V.**

**CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St.** (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10:30. Br Sun. noon–4. **(M)** **AE, MC, V.**

**CAFE ESPANOL—172 Bleecker St.** (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala marinera, parrillade de marisco, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. Also **63 Carmine St.** (675-3312). **(I)** **AE, DC, MC, V.**

**EL COYOTE—774 Broadway, bet. 9th–10th Sts.** (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

**GOTHAM BAR & GRILL—12 E. 12th St.** (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with garlic flan and flageolet, seafood salad, peach coupe. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:15, Sun. to 9:45. **(M)** **AE, CB, DC, MC, V.**

**GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts.** (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**GUS' PLACE—149 Waverly Place** (645-8511) Casual. American. Spcls: duck confit lasagna, veal peche with madeira sauce, rack of lamb with black olive couscous and cumin sauce. Res. sug. Br Sat.–Sun. noon–3. D Tue.–Sun. 5–midnight. Closed Mon. **(M)** **AE, MC, V.**

**HAVELI—100 Second Ave., bet. 5th–6th Sts.** (982-0533). Casual. Northern Indian. Spcls: mali kofta, chicken tandoori, resmi kebab. Res. sug. L and D daily noon–midnight. Ent. 7–10. Private parties for 100. **(M)** **AE, MC, V.**

**IL MULINO—84 W. 3rd St.** (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

**JOHN CLANCY'S—181 W. 10th St., at Seventh Ave.** (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

**MARTA—75 Washington Place.** (673-4025). Casual. Northern Italian. Spcls: linguini carbonara, gnocchi al pesto, veal cardinale, chicken alla Valdostana, pasta with lobster sauce. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

**MINETTA TAVERN—113 Macdougal St., at Minetta La.** (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, V.**

**MONTE'S—97 Macdougal St.** (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.—Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

**PIERRE'S—170 Waverly Pl., at Christopher St.** (929-7194). Casual. French. Spcls: couscous royale, filet of skate fish nicoise, tangine of chicken, fraises a la croque. Res. nec. L daily noon–4:30. D daily 5:30–midnight. Private parties for 20. **(M)** **No credit cards.**

**PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts.** (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

**RINCON DE ESPANA—226 Thompson St.** (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

**ROSE CAFE—24 Fifth Ave., at 9th St.** (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

**SEVILLA—62 Charles St., at W. 4th St.** (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

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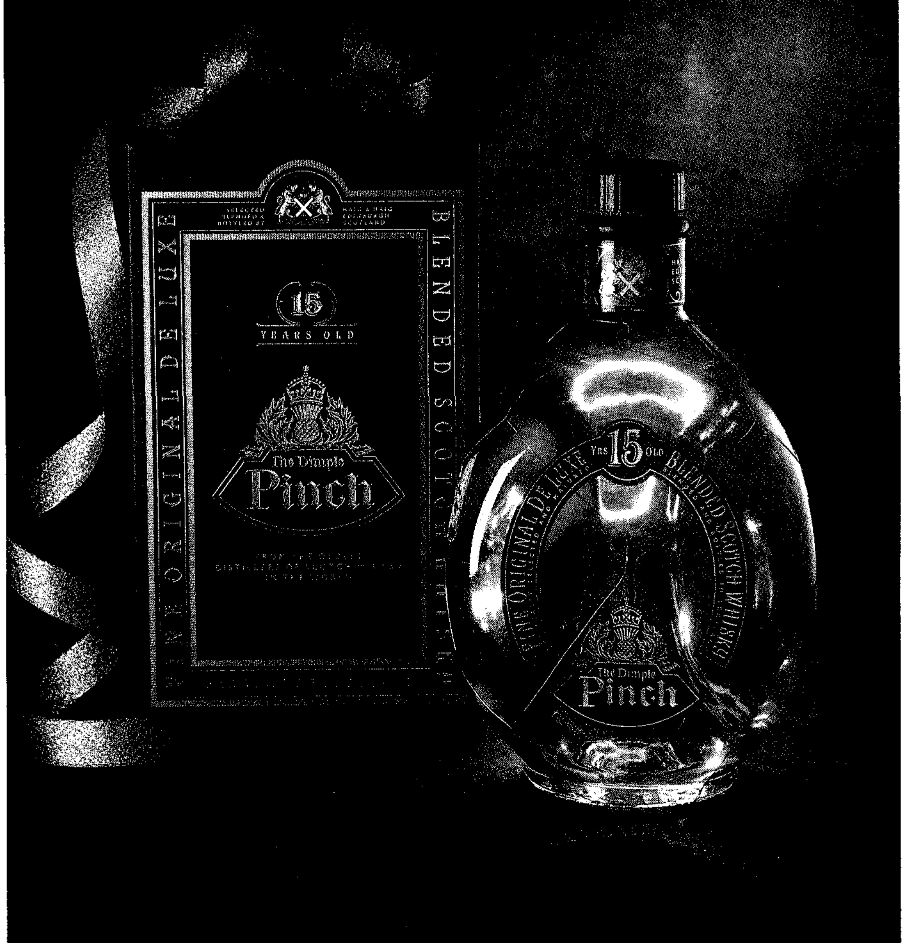

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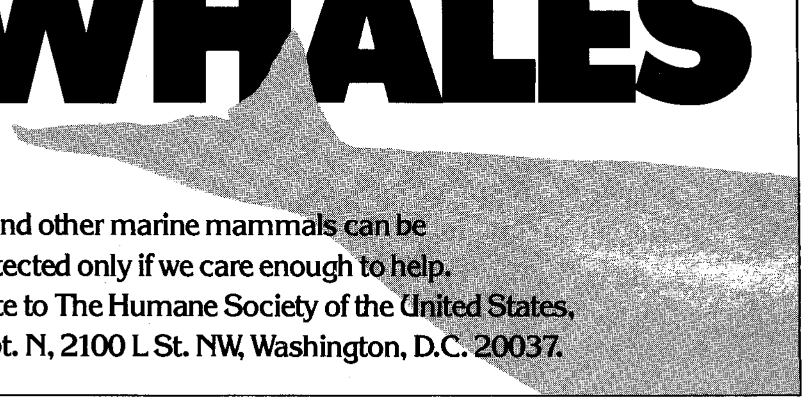

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# RESTAURANTS

## 14th–42nd Streets, East Side

**THE BACK PORCH—488 Third Ave., at 33rd St.** (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

**BALLARD'S CHOWDERHOUSE & GRILL—303 Lexington Ave. at 37th St. in the Shelburne Murray Hill** (447-7400). Casual. American. Spcls: chowderpot of the day, crab cakes with Dijon-mustard sauce, grilled spice-rubbed pork chops. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat. from 8. L Mon.–Fri. noon–3. Br Sun. noon–3. D Mon.–Sat. 6–10, Sun. 5–9. Bar noon–2 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

**EXTRA! EXTRA!—767 Second Ave., at 41st St.** (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, wild mushrooms roasted with thyme and whole garlic cloves, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

**HAROLD'S—150 E. 34th St. in the Dumont Plaza** (684-7761). Casual. American. Spcls: grilled tuna with spinach and warm Dijon cream, mustard-marinated chicken grilled with vegetables, smoked chicken and grilled shrimp with farfalle pasta. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. noon–4. Br Sun. 11 a.m.–3. D Mon. –Fri. 4–10, Sat.–Sun. 3–10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

**LES HALLES—411 Park Ave. South, bet. 28th–29th Sts.** (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

**NICOLA PAONE—207 E. 34th St.** (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

**ORFEO—18 Second Avenue at 15th St.** (673-2135). Casual. New American. Spcls: antelope fillet, steamed salmon with caviar, vegetarian delight-steamed vegetable plate. Res. sug. Open Wed.–Thu. 5:30–11, Fri.–Sun. to 1 a.m. Sunday Brunch 12:30–4:30. Closed Mon.–Tue. Classical Music Wed. –Sun. **(M)** **AE, CB, DC, MC, V.**

**PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts.** (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatóuille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, DC.**

**ROSSINI'S—108 E. 38th St.** (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

**SATURNIA—70 Park Ave., at 38th St.** (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. –Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon. –Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts.** (687-4425). Dress opt. Northern Italian. Spcls: veal Stella, black pasta, salmone alla griglia, roast quail stuffed with wild rice and mushrooms. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10:30. Private parties for 25–100. Pianist Mon.–Fri. from 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

**TIME & AGAIN—116 E. 39th St.** (685-8887). Jacket required. American. Spcls: coulibiac of salmon, sauteed breast of chicken stuffed with herbed goat cheese, peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 6–11. **(M)** **AE, CB, DC, MC, V.**

**238 MADISON BISTRO—238 Madison Ave., bet. 37th–38th Sts.** (447-1919). Casual. American. Spcls: garlic flan, roast chicken with fresh herbs, veal chop with vegetable ravioli, grilled tuna with eggplant caviar. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Bar menu Mon.–Fri. 2:30–5. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11, Sun. to 10. Private parties for 20. **AE, CB, DC, MC, V.**

**UNION SQUARE CAFE—21 E. 16th St.** (243-4020). Casual. Italian/American. Spcls: porcini gnocchi with red chard, prosciutto and parmigiano cream sauce; crisp roasted lemon-pepper duck with honey baked pear and spinach flan; yellowfin tuna burger with ginger-mustard glaze, grilled onions and creamy cabbage slaw; homemade tartufo with mocha fudge and caramel ice cream. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight. Private parties for 24. Closed Sun. **(M)** **AE, DC, MC, V.**

**VIA VIA—560 Third Ave., at 37th St.** (573-6093). Casual. Northern Italian. Spcls: farfalle al salmone, scampi all'aglio ed erb, roast rack of lamb with rosemary, garlic and red wine sauce. Res. sug. L Mon.—Fri. noon–5:30. Br Sat.–Sun. 11:30–4. D daily 5:30–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

**WATER CLUB—500 E. 30th St.** (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

## 14th–42nd Streets, West Side

**THE BALLROOM—253 W. 28th St.** (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. Buffet L Tue.–Fri. noon–3. Br Sun. noon–4:30. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Private parties for 350. Closed Mon. **(M)** **AE, MC, V.**

**CELLAR GRILL—131 W. 34th St., in Macy's lower level** (967-6029). Casual. American. Spcls: chicken potpie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

**CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., bet. 15th–16th Sts.** (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.–Fri. noon–5. D Mon.—Sat. 5–midnight. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

**FIASCO—358 W. 23rd St.** (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

**HIDEAWAY—32 W. 37th St.** (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**PASTA POT—160 Eighth Ave., at 18th St.** (633-9800). Casual. Italian. Spcls: baby shells with prosciutto, ricotta cheese and wild mushrooms; calamari Luciana; chicken with capers and lemon. Res. for 6 or more. L daily 11:30 a.m.–3. D Sun.–Thu. 5–midnight, Fri. –Sat. to 1 a.m. Private parties for 60. **(I)** **AE.**

**PERIYALI—35 W. 20th St.** (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun. **(M)** **AE, MC, V.**

**WORLD YACHT—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River** (929-7090; -8540). Jacket required. American/-Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

## 43rd–56th Streets, East Side

**ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg.** (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res.

sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

**AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel** (702-5014). Dress opt. French. Spcls: warm scallop salad with basil dressing, cassoulet, sauteed venison with grape sauce, grilled duck breast with vanilla sabayon. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Br Sat. 11 a.m.–2, champagne buffet br. Sun. 11:30 a.m.–3. D daily 6–10:30. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

**ARIA—253 E. 52nd St.** (888-1410). Casual. Itialian. Spcls: carpaccio of beef with truffle oil and mushrooms, sweet potato gnocchi with sage and zucchini, "ciuppin" Legurian seafood stew with fennel. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental** (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

**DRAKE HOTEL—440 Park Ave., at 56th St.** (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M) Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

**FORTUNE GARDEN PAVILION—209 E. 49th St.** (753-0101). Dress opt. Chinese/Szechuan/Cantonese. Spcls: crabmeat imperial, Peking duck, cho cho chicken. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Jazz nightly. **(M)** **AE, CB, DC, MC, V.**

**FOUR SEASONS—99 E. 52nd St.** (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E) Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**IL MENESTRELLO—14 E. 52nd St.** (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

**LA COTE BASQUE—5 E. 55th St.** (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**LAFAYETTE—65 E. 56th St.** (832-1565). Formal. French. Spcls: corn breaded pork cheeks with black bean salad and arugula vinaigrette; beef tenderloin filled with marrow with chick pea fries and chive oil; pheasant breast with parsnip parmentier in a beet and ginger vinaigrette. Res. nec. L Tue.–Sat. noon–3. D Tue.—Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

**LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place** (753-5970). Formal. French. Spcls: la roulade de saumon et endives au coulis de tomates, le pot-au-feu de homard au choux et riesling, magret de canard roti au miel et confit d'oignons. D daily 6–midnight. Pre-theater D 5–6:45. Free 2 hr D parking. **(M)** **AE, CB, DC, MC, V.**

**LE CYGNE—55 E. 54th St.** (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

**LELLO RISTORANTE—65 E. 54th St.** (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.—Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

**LE PERIGORD—405 E. 52nd St.** (755-6244). Formal. *French. Spcls: confit de canard, mignon de veau,* crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**LEXINGTON AVENUE GRILL—569 Lexington Ave., at 51st St.** (753-1515). Casual. American. Spcls: smoked and grilled filet mignon with wild mushroom and sweet shallot sauce, pan-fried baby chicken with garlic mashed potatoes, grilled halibut with caramelized lemon. Res. nec. L Mon.–Sat. 11:30 a.m.–3. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. till 11. Bar Mon.–Sat. till 2 a.m., Sun. till 1 a.m. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

**LOUISE JR.—317 E. 53rd St.** (752-7832; 355-9172). Casual. Northern Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–10:30, Sat. 5–11. Complete L and D. Closed Sun. **(M)** **AE, CB, DC.**

**LUTECE—249 E. 50th St.** (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

**MON CHER TONTON—68 E. 56th St.** (223-7575). Formal. French. Spcls: fresh foie gras with figs; lobster medallions roasted with potatoes, garlic and meat juice; duckling roasted with fresh peaches. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 4–35. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**PALM—837 Second Ave., at 45th St.** (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**PISCES—60 E. 54th St., in the Hotel Elysee** (753-4441). Jacket required. Greek/seafood. Spcls: pompano with hot vinaigrette, sea bass Mikanos, lemon sole Patmos. Res. sug. L and D Mon.–Fri. noon–10, Sat. 5–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**REINS—511 Lexington Ave., at 48th St.** (980-7100). Dress opt. Anglo/French. Spcls: prime ribs of beef with Yorkshire pudding and onion gravy, wild Scottish salmon char grilled with parsley butter, veal chop with wild mushrooms. Res. sug. D Tue.–Thu. 8–1 a.m., Fri.–Sat. 8–3 a.m. Dancing. Closed Sun.–Mon. **(E)**. **Mallets Piano Bar:** Casual. Open Mon.–Sat. 4–1 a.m. **(M)** **AE, DC, MC, V.**

**SCARLATTI—34 E. 52nd St.** (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, V.**

**SCOOP—210 E. 43rd St.** (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Halloran House Hotel** (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

**SHINBASHI—280 Park Ave., on 48th St.** (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**SHUN LEE PALACE—155 E. 55th St.** (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

**SMITH & WOLLENSKY—Third Ave. and 49th St.** (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

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58 West 65th Street
Across from Lincoln Center

**TATOU—151 E. 50th St.** (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30. Jazz and blues nightly. Dancing after midnight Tue.–Sat. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**TORREMOLINOS—230 E. 51st St.** (755-1862/1877). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

**WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts.** (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

**YAGOTO—141 E. 48th St.** (751-2554). Casual. Traditional Japanese. Spcls: shabu-shabu, kaiseki menu, tempura. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 6–10. Tatami rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**ZARELLA'S—953 Second Ave., at 50th St.** (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chiliquiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

**ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave.** (223-4200). Dress opt. European-American. Spcls: pan-seared salmon au poivre, spicy sauteed shrimp and mushrooms, chicken breast with saffron dill sauce. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. to 11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11:30 a.m.–3. D Mon.–Sat. 6–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

## *43rd–56th Streets, West Side*

**ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula.** (247-2200). Formal. Classical French. Spcls: pan-fried leek-and-ginger ravioli in vegetable cream sauce, braised salmon and romaine in a champagne watercress butter, lamb mignonettes with eggplant ragout in oregano cream. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.–Sat. 6–10:30. **(E).** **Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

**ALGONQUIN—59 W. 44th St.** (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

**AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St.** (246-6699). Casual. American. Spcls: prime rib, crab cakes, fettuccine with mussels, shrimp and scallops in pesto sauce. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10:30 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

**AQUAVIT—13 W. 54th St.** (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St.** (581-3580). Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10. Pre-theater D 4:30–6:30. Discount D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**BARBETTA—321 W. 46th St.** (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**BOMBAY PALACE—30 W. 52nd St.** (541-7777). Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

**BRASILIA—7 W. 45th St.** (869-9200). Casual. Brasilian. Spcls: feijoada Brasilia, broiled fish brasilian style, broiled prime beef. Res. sug. L and D daily noon–11. **(I-M)** **AE, DC, MC, V.**

**BROADWAY JOE STEAK HOUSE—315 W. 46th St.** (246-6513). Casual. American. Spcls: prime ribs of beef, veal chop, broiled swordfish steak, Caesar salad. Res. sug. L daily 11:30 a.m.–3. D daily 3–midnight. Free D parking. Private parties for 125. **(M)** **AE, CB, DC MC, V.**

**CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre** (581-1000). Casual. Continental. B Mon.–Sat. 7 a.m.–10:30. Br Sun. 10 a.m.–3. L Mon.–Sat. 11:30 a.m.–2:30. Piano bar ent. nightly 5–1. **(I-M)** **AE, CB, DC, MC, V.**

**CENTURY CAFE—132 W. 43rd St.** (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnary sauce, fresh oysters and New England Ipswich clams. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**CHARLEY O'S—33 W. 48th St.** (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**CHEZ NAPOLEON—365 W. 50th St.** (265-6980). Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

**COLUMBUS ON BROADWAY—224 W. 49 St.** (977-9000). Casual. American bistro. Spcls: grilled lamb chops with rosemary potatoes, blackened red snapper, grilled salmon with horseradish-mustard sauce. Res. sug. L Mon.–Sat. 11:30–4:30. D Mon.–Sat. 5–midnight, Sun. noon–8. Pre-fixe D 5–7:30. Private parties for 100. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

**DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor** (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

**DORSET—30 W. 54th St.** (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

**FRANKIE AND JOHNNIE'S—269 W. 45th St.** (997-9494). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. D only Mon.–Sat. 4:30–11:30. Reduced rate D parking. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

**FRENCH SHACK—65 W. 55th St.** (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

**GRILL 53—111 W. 53rd St.** (265-1600). Dress opt. American. Spcls: prime steak, chops, fresh seafood. Res. sug. B Mon.–Fri. 7:30 a.m.–10:30 a.m. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–11:30. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

**HALCYON—151 W. 54th St., in the Rihga Royal Hotel.** (468-8888). Casual. American. Spcls: fennel crusted Gulf prawns, poached halibut with Japanese eggplant ratatouille and yellow pepper coulis, grilled rib-eye steak with smoked tomato and roasted corn sauce. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper till 2 a.m. Ent. nightly from 8–midnight. Private parties for 150–300. **(E)** **AE, CB, DC, MC, V.**

**JEWEL OF INDIA—15 W. 44th St.** (869-5544). Casual. Indian. Spcls: chicken tikka masala, tandoori prawns, lamb vindaloo. Res. sug. L daily noon–3. D daily 5:30–11. Private parties for 100–125. **(M)** **AE, DC, MC, V.**

**LA BONNE SOUPE—48 W. 55th St.** (586-7650). Casual. French bistro. Spcls: French hamburger, omeletes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

**LA CITE—120 W. 51st St.** (956-7100/7262). Casual. French. Spcls: cassoulet, choucroute, steak frites. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. **(E)** **AE, CB, DC, MC, V.**

**LA RESERVE—4 W. 49th St.** (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

**LA RIVISTA—313 W. 46th St.** (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

**LA VERANDA—163 W. 47th St.** (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

**LE BERNARDIN—155 W. 51st St.** (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

**LE QUERCY—52 W. 55th St.** (265-8141). Casual. French. Spcls: magret and confit of duck, venison in season, baby rack of lamb. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

**LE RIVAGE—340 W. 46th St.** (765-7374). Casual. French. Spcls: duck a l'orange, salmon dijonnaise. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**LES PYRENEES—251 W. 51st St.** (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

**MARRIOTT MARQUIS—1535 Broadway, at 45th St.** (704-8900). **J.W.'s:** Formal. Continental. Res. sug. D Tue.–Thu. 7–10, Fri.–Sat. to 11:30. Prix fixe D Tue.–Sat. 8–10. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

**NEW YORK HILTON—Sixth Ave. and 53rd St.** (586-7000). **(M)** **Pursuits:** Nightclub with dancing and cocktails Mon.–Fri. 4–2 a.m., Sat. 9–2 a.m. **Mirage Lounge:** Cocktails 11:30 a.m.–2 a.m., Sun. from noon. Pianist daily 5–midnight. **International Promenade:** Cocktails 4–midnight. **(M)** **AE, CB, DC, MC, V.**

**PIERRE AU TUNNEL—250 W. 47th St.** (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.—Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

**RAGA—57 W. 48th St.** (757-3450). Casual. Indian. Spcls: lobster malabar, gosht vindaloo, tandoori dishes. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Fri. 5:30–11:15, Sat. 5–11:15, Sun. 5–10. Buffet L and pre-theater D. Free D parking 5:30–midnight. **(M)** **AE, CB, DC, MC, V.**

**RAINBOW ROOM—RCA Building, 30 Rockefeller Pl.** (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. Br Sun. noon–2. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5:30–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties. Closed Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. **(I–M)** **AE.**

**THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St.** (246-9201). Jacket required. American/seafood. Spcls: grilled center-cut swordfish with orange and cilantro, Maryland crab cakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

**STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts.** (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

**SYMPHONY CAFE—950 Eighth Ave., at 56th St.** (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

**TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor** (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

**TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts.** (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

**'21' CLUB—21 W. 52nd St.** (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

## *57th–60th Streets*

**AKBAR—475 Park Ave., bet. 57th and 58th Sts.** (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, palak paneer. Res. sug. L Mon.–Sat. 11:30–3. D daily 5:30–11. Private parties for 30–150. Also**256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

**BRUNO—240 E. 58th St.** (688-4190). Dress opt. Northern Italian. Spcls: seafood antipasto, linguini with broccoli and shrimps, veal capricciosa. Res. sug. L Mon.–Fri. noon–3. D Mon. 5–10:30, Tue.–Sat. 5–midnight. Private parties for 10–150. Pianist Tue.–Sat. from 9. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**CAFE DE LA PAIX—50 Central Park South, in the St. Moritz** (755-5800). Dress opt. Continental. Res. sug. Br Sun. 11:30 a.m.–3:30. Cocktails 4–1 a.m. D daily 5:30–11. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

**CAFE MARCO POLO—555 W. 57th St.** (956-1668). Casual. Continental. Spcls: soup a la Marco Polo, sauteed shrimp in olive oil, crispy duck with plum sauce, veal medallions with artichokes. Res. sug. L Mon.–Fri. 11 a.m.–5. Br Sat. 11 a.m.–4. D Mon.–Thu. 5–11, Fri.—Sat. to midnight. Private parties for 25–100. Ent. Mon.–Sat. Closed Sun. **(M)** **AE, MC, V.**

**DAWAT—210 E. 58th St.** (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

**FELIDIA—243 E. 58th St.** (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

**FRANKIE AND JOHNNIE'S—232 E. 58th St.** (754-1033). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 4:30–11:30. Free D. parking. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

**JEAN LAFITTE—68 W. 58th St.** (751-2323). Casual. French. Spcls: sea scallops in basil sauce, médaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.–Sat. noon–3. D daily 6–12:30 a.m. **(M)** **AE, MC, V.**

**THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton** (757-1900). Formal. Continental-American. Spcls: roasted loin of tuna with herb potato cakes and rhubarb marmalade; marinated baby pheasant grilled over cherrywood with braised cabbage, pancetta and foie gras butter; tian of veal with bok choy, shiitake mushrooms and plum-wine jus. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D daily 6–10:30. Prix fixe L and D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, V.**

**LE CHANTILLY—106 E. 57th St.** (751-2931). Formal. Classical French. Spcls: cervelas de volaille aux truffes, blanquette de coquille St. Jacques, ris de veau en gateau. Res. nec. L Mon.–Sat. noon–3:30. D Mon.–Sat. 6–11. Private parties for 22. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**LE PATIO—118 W. 57th St., in the Parker Meridien** (245-5000). Casual. French country. Spcls: broiled salmon, beef brochette with mustard sauce. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L Mon.–Sat. noon–2:30. Cocktails daily 3–1 a.m. Jazz Br. Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

**LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's** (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

**THE MANHATTAN OCEAN CLUB—57 W. 58th St.** (371-7777). Dress opt. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

**MICKEY MANTLE'S—42 Central Park South** (688-7777). Casual. American. Spcls: chicken fried steak, wild mushroom ravioli, roasted herb chicken. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. till 11. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

**THE NEW YORK DELICATESSEN—104 W. 57th St.** (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I–M)** **AE, DC.**

**PARK ROOM—36 Central Park South, in the Park Lane** (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

**PETROSSIAN—182 W. 58th St.** (245-2214). Jacket required. French. Spcls: fresh Russian caviar, roast lobster with its natural juices, gallette of smoked salmon, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 5:30–midnight. Pre-theater D 5:30–7:30. Post-theater D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

**PLAZA HOTEL—Fifth Ave. and 59th St.** (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E)** **Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E)** **Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

**REGINE'S—502 Park Ave., bet. 59th–60th Sts.** (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**ROSA MEXICANO—1063 First Ave., at 58th St.** (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

**RUMPELMAYER'S—50 Central Park South** (755-5800). Casual. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. Open daily 7 a.m.–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

**THE RUSSIAN TEA ROOM—150 W. 57th St.** (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

**SAN DOMENICO—240 Central Park South.** (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Sat. 11:45 a.m.–2:30. D Mon.–Sun. 5:45–11. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

**SANDRO'S—420 E. 59th St.** (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

**SERENDIPITY 3—225 East 60th St.**(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** **AE, CB, DC, MC, V.**

**TRE SCALINI—230 E. 58th St.** (688-6888). Jacket required. Northern Italian. Spcls: pasta al mistero, chicken à la Sophia Loren, spiedino alla romana. Res. nec. L daily noon–3. D daily 5–midnight. Pre-theater D daily 5–7. Post-theater D daily 10–midnight. **(M-E)** **AE, CB, DC, MC, V.**

## *Above 60th Street, East Side*

**ADAM'S APPLE—1117 First Ave., at 61st St.** (371-8650). Dress opt. Spcls: chicken steak, seafood. Res. sug. Open daily 11:30 a.m.–4 a.m. Br Sun. 11:30 a.m.–4. Parties to 500. **(M)** **AE, CB, DC, MC, V.**

**CAFE CROCODILE—354 E. 74th St.** (249-6619). Casual. Mediterranean bistro. Spcls: rillettes of sole and smoked salmon, carré d'agneau Méditerranée, fish couscous, crisp roast duck with green peppercorns. Res. nec. D only Mon.–Sat. 5:30–11. Private parties for 16–24. Closed Sun. **(M)** **AE.**

**CAFE PIERRE—The Pierre, 2 E. 61st St.** (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

**CAFE SAN MARTIN—1458 First Ave., at 76th St.** (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

**CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St.** (249-8380). Casual. Continental/American. Spcls: poached Norwegian salmon, roast duck with port and black currant sauce, paillard of chicken, grilled veal chop. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, V.**

**CARLYLE HOTEL—76th St. and Madison Ave.** (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

**ESTIA GREEK—308 E. 86th St.** (628-9100). Casual. Greek. Spcls: shrimp tourkolimano, yuvetsi, dolmades, fresh red snapper. Res. nec. D only Tue.–Sun. 5–midnight. Greek music Tue.–Sun. Closed Mon. **(M)** **AE, MC, V.**

**GIRASOLE—151 E. 82nd St.** (772-6690). Casual. Italian. Spcls: orechietti, venison sauteed with red wine, osso buco. Res. nec. L daily noon–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 35. **(M)** **AE.**

**IL MONELLO—1460 Second Ave., at 76th St.** (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

**IL VALLETTO—133 E. 61st St.**(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**JOHN CLANCY'S EAST—206 E. 63rd St.** (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, V.**

**KOO KOO'S BISTRO—1584 Second Ave., at 82nd St.** (737-2322). Casual. French. Spcls: steak au poivre, boeuf bourguignonne, spinach ravioli with wild mushrooms. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–11, Fri.–Sat. to 11:30. Pre-theater D 5–7. Late menu Sun.–Thu. 11–1 a.m., Fri.–Sat. to 2 a.m. **(M)** **AE, MC, V.**

**LA PETITE FERME—973 Lexington Ave., at 70th St.** (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**LE CIRQUE—58 E. 65th St.** (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

**LE REGENCE—37 E. 64th St., in the Plaza Athenée** (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7 a.m.–10 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

**MARK'S—25 E. 77th St., in the Mark Hotel** (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

**MAXIM'S—680 Madison Ave., at 61st St.** (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

**MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St.** (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

**PETALUMA—1356 First Ave., at 73rd St.** (772-8800). Casual. Northern Italian. Spcls: brick-oven pizza, veal chop, linguine al pesto. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat.–Sun. noon–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. **(M)** **AE, CB, DC, MC, V.**

**PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts.** (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**THE POLO—840 Madison Ave., at 69th St.** (535-9141). Formal. American. Spcls: seared sashimi tuna with coriander seeds, house-smoked quail with yellowfin potato salad, Pacific salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. **(E)** **AE, CB, DC, MC, V.**

**THE POST HOUSE—28 E. 63rd St.** (935-2888). Casual. American. Spcls: venison chili, medallions of veal with wild mushrooms, steak. Res. sug. L Mon.–Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

**PRIMOLA—1226 Second Ave., at 64th St.** (758-1775). Casual. Italian. Spcls: panzoti Genovese, imported branzino grilled with fresh herbs, roast veal thinly sliced with roast potatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight, Sun. 5–11. **(M–E)** **AE.**

**RUPPERT'S—1662 Third Ave., at 93rd St.** (831-1900). Casual. Continental/American. Spcls: beef stroganoff, grilled fresh tuna or chicken served warm over Caesar salad, roast prime rib, lasagna primavera. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–12.30 a.m. Fri.–Sat. to 1 a.m. Bar till 2 a.m. Br Sat. 11:30 a.m.–4, Sun. from 11 a.m. **(I)** **AE, DC, MC, V.**

**SARABETH'S—1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). Casual. American. Spcls: pan seared tuna with roasted eggplant compote and Mediterranean salsa, grilled chicken breast with shoe string sweet potatoes and shitakii mushrooms, penne with mixed grilled vegetables and ricotta. Res. sug. Open for B, L, tea and D Mon.–Fri. 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–10. Private parties for 25. **(M)** **AE, DC, MC, V.**

**SIGN OF THE DOVE—1110 Third Ave., at 65th St.** (861-8080). Formal. American/French. Spcls: casserole of lobster, oyster and fennel; venison loin with crisp polenta and sweet potato puree; roast snapper with a gratin of endive and mustard sauce. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:30 a.m.–3. D Sun.–Fri. 6–11:30, Sat. 5:30–11:30. Pianist. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

**THE STANHOPE—995 Fifth Ave., at 81st St.** (288-5800). **The Stanhope Dining Room:** Jacket required. Continental. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, roasted Maine lobster with sauternes and mustard greens atop braised cabbage. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Sat. noon–2:30. Br Sun. seatings at noon and 2. D daily 6–10. **(E) Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B Mon.–Sat. 10:30 a.m.–noon, Sun. from 10. Tea daily 2–5. **AE, CB, DC, MC, V.**

**VIA VIA—1294 Third Ave., at 74th St.**(439 0130). Casual. N. Italian. Spcls: linguine neri con gemberi, finocchio con funghi, costoletta milanese. Res. sug. L Mon.–Fri. 11:30–4:30. D 4:30–12.30 a.m. daily. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

## *Above 60th Street, West Side*

**CAFE DES ARTISTES—1 W. 67th St.** (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

**COLUMBUS—201 Columbus Ave., at 69th St.**(799-8090) Casual. American. Spcls: blackened swordfish, chicken Joanne, salmon with brandy sauce. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–4. D daily 5–2 a.m. Pre-fixe D Mon.–Fri. 5–7:30. **(M)** **AE, CB, DC, MC, V.**

**CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel** (581-0896). Casual. Continental. Spcls: steamed and grilled fresh fish, veal Verona, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. Ent. **(M)** **AE, CB, DC, MC, V.**

**COPELAND'S—547 W. 145th St.** (234-2357). Jacket required. Continental/soul. Spcls: barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

**POIRET—474 Columbus Ave., bet. 82nd–83rd Sts.** (724-6880). Casual. French bistro. Spcls: poulet roti with French fries, grilled lamb chop with garlic and herbs, carbonnade. Res. sug. Br Sun. 11:30–4. D Sun.–Thu. 6–11:30, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

**SARABETH'S—423 Amsterdam Ave., bet. 80th–81st Sts.** (496-6280). Casual. American. Spcls: grilled Louisianna shrimp with braised Savoy cabbage, chanterelle mushrooms and tarragon; pan roasted baby chicken with sauteed spinach and sweet potato puree, grilled sliced leg of lamb with crisp fried onion cup filled with onion puree and assorted vegetables. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

**SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts.** (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

**TAVERN ON THE GREEN—Central Park at 67th St.** (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

**THE TERRACE—400 W. 119th St.** (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

## BROOKLYN

**MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St.** (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

**THE RIVER CAFE—1 Water St.** (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

## QUEENS

**RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights** (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

**VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows** (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

**WATER'S EDGE—44th Drive at the East River** (936-7110/718-482-0033). Dress opt. Contemporary American. Spcls: grilled swordfish with peppered artichoke chips and grilled vegetable salad, charred and marinated flank steak with sweet potato spaetzle and grilled mushrooms, smoked sweetbreads and monkfish with savoy cabbage and essencia cream. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC.**

# OTHER EVENTS

COMPILED BY EDNA LAROCHE

**BLACK HISTORY MONTH—**Brooks Jane Barr, an instructor at York College, shares some of her research on **The Black Experience in Antebellum New York** on 2/10 at 2. The lecture at the Abigail Adams Smith Museum, 421 E. 61st St. (838-6878), covers the economic and social status of African-Americans in early 19th-century New York. Museum admission . . .The Caribbean Cultural Center (307-7420) is paying **tribute to Oya and Yemanja** on 2/7 at 6. The music-and-dance celebration honors the West African goddesses, who are still worshipped by African descendants in America and the Caribbean. John Jay College, 899 Tenth Ave. $10 . . .Traditional dances from western and southern Africa are explored on 2/6 at 7:30 by **Dinizulu and His African Dancers, Drummers, and Singers.** The group will perform at the American Museum of Natural History, Central Park West at 79th St. (769-5315). Museum admission . . . Playwright and short-story writer **J. California Cooper** will read from her first novel, *Family*, 2/6 at 12:30. The book traces the history of a slave family by means of a narration "from the grave." At Brentano's, 597 Fifth Ave. near 47th St.

**WESTMINSTER KENNEL CLUB DOG SHOW—**The very best in champion canines come to Madison Square Garden, 33rd St. at Seventh Ave., on 2/11, 12 beginning at 8 a.m. The dogs expected to participate are from 49 states, Japan, and Canada, with the largest number of entrants coming from New York. To purchase the $9.50–$33 tickets, call 307-7171 or stop by the Garden box office.

**JEWELRY AND SILVER SHOW—**There's still time to get a unique piece of jewelry for that special someone before Valentine's Day. Why not do it at the 1991 Antique & Collectible Jewelry & Silver Show on 2/9 and 10? Candlesticks, costume, estate jewelry, and flatware will be on sale at the Westbury Hotel, Madison Ave. at 69th St. Sat., noon–8; Sun., 11 a.m.–5. $6.

**STOP THE WAR! A FESTIVAL FOR PEACE IN THE MIDDLE EAST—**Writers, actors, activists, poets, musicians, and painters are gathering for an all-day marathon at Theater for the New City, to perform works that speak out against the war. The free performances will be on three different stages at 155 First Ave. from 2–midnight. For more information, call TNC at 254-1109.

**MOZART: 200 YEARS OF RESEARCH AND ANALYSIS—**Hofstra University (Hempstead, L.I.) is commemorating the death of Wolfgang Amadeus Mozart by presenting a conference from 2/8–10. Rarely performed works such as *Missa brevis* in D Major and *Vesperae solennes de confessore* in C Major, will be interspersed with panel discussions and dramatic presentations. There will also be an exhibit of musical compositions and letters written by Mozart. For registration information, call 516-560-5669.

**READINGS AND LECTURES—**This is also **National Heart Month,** and the **92nd Street Y** on Lexington Ave. will offer free lectures and tips through February. 2/7 at 7, the topic is "Eating For a Healthy Heart," and afterward you can share a Q.-and-A. with the speaker, nutritionist Gayle Stafsky. 2/12, 7–8:30, "Heart Health" will be the subject of a talk by Dr. Lawrence Krakoff, chief of the Hypertension Division, Mt. Sinai Hospital. All month, the American Heart Association will offer literature and advice at a booth in the Y's lobby . . . **Death—the Secret of Life** is a cross-cultural symposium with performance, lectures, films, and an art exhibition, "designed to enlighten and inspire those in our mechanistic culture who too often are afraid of death." Seven cultures, including Native American, Western, Indian, and the black world's, are included, and the date is 2/9 at St. Peter's Church, Lexington Ave. at 54th St., beginning at 9 a.m. Admission: $60, 9 a.m.–10 p.m.; $50, 9 a.m.–6; $20, 8–10 p.m. Reserve: 924-0077 . . . Choreographer **Bebe Miller,** whose company will participate in City Center's "American Movement" series (2/12–17), will also be at the Municipal Art Society on 2/10. She'll speak in its "Street Meets Artist" series and show videos of her choreography, which has been seen in BAM's "Next Wave"; her subject here is "Black Urban Choreographer Tells All." Free; must reserve (935-3960) . . . Sam Waterston will take center stage for the opener of Manhattan Theatre Club's **Writers in Performance** series, 2/11 at at 8. "Maelstroms Large and Small: An Evening of Primo Levi" focuses on the work of the writer and scientist, an Italian Jew who fought with the Resistance and survived Auschwitz imprisonment. The reading will be at MTC, City Center, 131 W. 55th St.; $8 (645-0905).

**THE PERSONAL FILE OF ANNA AKHMATOVA—**The story of this Russian poet's life has been made into a film that will be premiered at two benefits for the Poetry Project (674-0910) on 2/6, 8 at 8. The film contains actual footage of the poet as she lived, and of her funeral in 1966. Anthology Film Archives, 32 Second Ave. $10.

**CALENDAR—**Signature collectors take note: On 2/10, 9 a.m.–5, the **New York Autograph Show & Sale** happens at the Sheraton City Squire Hotel, Seventh Ave. at 52nd St. More than 30 dealers are expected to display over 250,000 autographed letters, photos, and documents from Stephen King to the original cast of *Star Trek,* to Jimmy Stewart. $2 . . .Rain or shine on 2/8, 7:30–9:30, astronomer Richard Wolfert will be **gazing at the stars** and he's inviting the public to join him. The Alley Pond Environmental Center's Celestron Super C-8 telescope will enable gazers to see constellations, planets, and star clusters. 228-06 Northern Blvd. (718-229-4000), Douglaston, Queens. $6 . . .**How to Legalize Your Renovation: Understanding the New York City Approval and Reconsideration Process,** is a three-session course being offered by New York University's Real Estate Institute, through 2/25. To register, call 790-1638. $110 . . .**Career moves** are being made all over and this week, in Brooklyn and Manhattan, there are people trying to help those reconsidering, to make the right choice. At the **New York Public Library,** Fifth Ave. at 42nd St., *Coping with Layoffs* is the topic being discussed in the second of a series of workshops on 2/7, 6–8. Over at **Brooklyn College's** office of Adult and Community Education, career night takes place on 2/6 at 6:30. Real estate, small business, computers, and other such opportunities will be discussed. For information, 718-780-4141. Both events are free.

**ELLIS ISLAND IMMIGRATION MUSEUM—**The city's newest museum (363-3260) is in the restored and refurbished main building of one of the country's first federal immigration stations. Commemorating America's immigrant heritage are four exhibits: "The Peopling of America"; "Through America's Gate"; "The Peak Immigration Years (1892–1924)"; "Treasures From Home." Oral history and a film, too, and National Park Service Rangers to answer questions. Open daily; Mon.–Fri. 9 a.m.–5; Sat. and Sun. 9–6. Ferry from Battery Park includes admission: adults $6; children 3–11, $3.

## TOURS

**ADVENTURE ON A SHOESTRING—**2/10 at 11 a.m., a snacks-and-sights safari in Chinatown, focusing on the food and holiday customs of the Chinese New Year celebration, as well as on historical developments in the neighborhood. $5, tour only; with an optional lunch in the area, $8 extra, including tax and tip. Phone to reserve (265-2663).

**THE BEST PLACES TO KISS IN NEW YORK CITY—**2/9, 10 at 12:30 and 3:30, a two-hour walk with author Paula Begoun, discovering romantic settings—from cafes to parks. Start at Rumpelmayer's, 50 Central Park South (59th St.), and end up there later for something sweet. $14; 30 percent of proceeds go to the Committee to Help the Homeless Now. Reserve (201-755-7208).

**TOURS WITH THE 92ND STREET Y—**In town this week: 2/10 at 1, a visit to artists' studios in the venerable Chelsea Hotel on W. 23rd St.; $30 (996-1100).

**SIDEWALKS OF NEW YORK—**517-0201 for information. Each tour, $10. 2/9, 16 at 6: **Ye Olde Tavern Tour**; meet at Washington Square Arch for some visits to old and/or historic Village watering holes; drinks and tips extra . . . 2/10, 24 at 2: **Historic Greenwich Village;** meet at Washington Square Arch to hear about folklore, architecture, history . . . 2/10, 17, 24 at 2: **Famous Murder Sites;** meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes . . . 2/10 at 6: **Hail to the Chiefs;** meet at Washington Square Arch, and observe Presidents' Day on a new Village tour that focuses on neighborhoods associated with Presidents Tyler, Monroe, Lincoln, Kennedy, et al., and their families.

**CENTRAL PARK—**"Walks and Talks—The Lovers' Guide to Central Park": 2/10 at 2, meet at C.P.W. and 72nd St., and hear about Valentine's Day and the park's romance-inspiring spots. Free.

**NATURE WALKS—**At **Wave Hill,** W. 259th Street and Independence Ave., Bronx (549-3200): Each Sat. and Sun. at 1, orientation walks; every Sun. at 2:15, greenhouse-and-garden walks. All free with admission to the grounds; $2 . . . **New York Botanical Garden,** 200th St. and Southern Blvd., Bronx (220-8747): Guided tours of the Enid A. Haupt Conservatory, with its Palm Court. Fern Forest, and Desert Plant Collection in 11 glass houses; Thur. at 1:30, Sat. and Sun. between 11 a.m. and 4. Free with $3.50 Conservatory admission (seniors and students, $1.25); admission free to all Sat., 10 a.m.–noon. Voluntary-contribution admission to Garden grounds . . . **Alley Pond Environmental Center,** 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): 2/9 at 10 a.m., a woodland walk, "Trees in Winter," with arbor horticulturist Larry Borger. Meet at Alley Pond Park upper parking area, north of Winchester Blvd. off Grand Central Pkwy.; free.

**OUTDOORS CLUB—**City walk: 2/9, a a 12-mile hike in Manhattan, from South Ferry up to Central Park for a zig-zag visit and back again. Phone for meeting place (718-967-0855, nights before 10). $1.

**URBAN TRAIL CONFERENCE—**City walk: 2/9 at 10 a.m., meet at N.E. corner of Gold and Fulton Sts. for "Where They Lit Up New York," a two-hour walk in "old" New York, ending at South Street Seaport. $1 (718-274-0407).

COMPILED BY FLORENCE FLETCHER

## SPORTS

**BASKETBALL—Knicks,** Madison Square Garden (465-MSG1). $12–$45. 2/7 at 7:30: vs. Boston.

**HOCKEY—Rangers,** Madison Square Garden (465-MSG1). $12–$45. 2/6 at 7:30: vs. New York Islanders; 2/8 at 7:30: vs. Vancouver . . .**Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, L. I. (516-794-4100). $10–$30. 2/12 at 7:35: vs. Minnesota . . .**New Jersey Devils,** Byrne Arena, E. Rutherford, N. J. (201-935-6050). $14–$24. 2/5 at 7:45: vs. Calgary; 2/10 at 5:05: vs. Vancouver.

**HORSE RACING—Aqueduct Winter Meeting,** through 3/11 (718-641-4700). Daily except Tue.; post time: 12:30. $2, Grandstand; $5, Clubhouse. Featured: 2/9, Rare Treat Hdcp.; 2/10, Hollie Hughes Hdcp.

# ACTIVITIES FOR CHILDREN

COMPILED BY KATE O'HARA

**LITTLE ORCHESTRA SOCIETY—Happy Concerts for Young People,** Dino Anagnost conductor. The "No Elephant Circus Troupe" performs scarf and club juggling, stilt-walking, and traditional clowning to the music of Fucik, Khatchaturian, Stravinsky, and Bizet among others. *Music Under the Big Top* is recommended for ages 6–12. 2/9 at 11 a.m., 1. Avery Fisher Hall at Lincoln Center, 65th St. and Amsterdam Ave. (Centercharge 874-6770). $15–$28.

**KING BY THE WAYWARD SEA—**Storyteller Linda Selman tells an original tale of a Swedish king and his people as they wait for the return of light on the winter solstice. The score of Swedish folk and 18th-century Baroque music is played by VineyardMusicke, the theatre's four-member chamber-music ensemble. 2/9 at 11 a.m. and 1:30. Vineyard Theatre, 309 E. 26th St. (353-3874). $6, $12; reserve.

**KIMBERLY GALLERY—**In honor of **Black History Month,** the gallery is presenting works by African-American children's book illustrators through 3/2. Tues.–Sat., 11 a.m.–7. 112 Mercer St. (274-1741).

**TEEN SUMMER OPPORTUNITIES FAIR—**Representatives from over 30 organizations ranging from kibbutz travel to archaeological digs in Israel to community service programs, will be on hand to aid teens and their parents decide what to do during their summer vacations. 2/10, noon–4. 92nd St. Y, 1395 Lexington Ave. (415-5600). Free.

**THE POTATO PEOPLE—**Using papier maché masks, colorful sets, costumes, sound effects, and music, the theater company puts on a show suitable for the whole family. 2/9 at 2. The Dalton School's Martin Theater, 108 E. 89th St. (744-1649). $7.50.

**THE UNIVERSAL LANGUAGE MUSIC AND DANCE ENSEMBLE—**Experience African, Caribbean, and Latin cultures through music, for ages 3 and up. 2/9 at 1. The Triplex, Borough of Manhattan Community College, 199 Chambers St. (618-1980). $6.

**A LIGHT EXPERIMENT—**Children ages 5–9 will learn about light by creating their own puppets and performing their own shadow-puppet plays. 2/10 at 10 a.m. The Nature Company, South Street Seaport, 8 Fulton St. (422-8510). Free.

**HOW THE WORLD GOT WISDOM: A CELEBRATION OF AFRICAN FOLKLORE—**Four traditional African tales that combine dance and music. Sat. and Sun. at 1, 3:30, 2/9–3/17. Hartley House Theatre, 413 W. 46th St. (666-1716). $6.

**THE PAPER BAG PLAYERS—When My Cousins Slept Over.** These seasoned entertainers return with a brand-new show featuring an old-fashioned Western thriller and plenty of audience participation, for ages 4–9. Sat. and Sun. at 2; through 3/10. Symphony Space, Broadway and 95th St. (864-5400). $12.

**A WOMAN CALLED TRUTH—**A musical based on the story of Sojourner Truth's struggle for freedom from slavery and subsequent crusade for black and women's rights. For ages 9 and up. 2/9 at 8; 2/10 at 2. Open Eye Theater, 270 W. 89th St. (769-4143). $6; adults $8.

**GARBAGE IS GARBAGE—**An eco-musical for children. Book by Bill Wheeler. Music by Jan Callner. Sat. and Sun. at 1; through 3/17. Wings Theatre in The Archive, lower level, 154 Christopher St. (627-2961) $5.

**LIONS, LEOPARDS, AND LITTERBUGS—**Sami the Space Scout and the animals from the magic forest join forces to clean up the planet Earth in this new environmentally correct musical. Sat. and Sun. at 3. Fourth Wall Theater, 79 E. 4th St. (254-5060). $4; adults $6; reserve.

**THEATREWORKS/USA—The Velveteen Rabbit.** Margery Williams's story of the stuffed animal who comes to life through the love of a child. 2/9, 10 at 12:30. 2162 Broadway (677-5959). $13, $16.

**THE PUPPET PLAYHOUSE—Snow White** performed by the Patchiddy Players. 2/9 and 2/10 at noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

**ALFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS—**Someone is stealing the balloons in Central Park. Alfred, the balloon lady, and the zookeeper solve a mystery with a little help from the audience. For ages 3–7. Sat. at 3; through June. New Media Repertory, 512 E. 80th St. (734-5195). $5; adults $6; reserve.

**WISEACRE FARM—**Life on the farm turns wild and zany when the audience participates and Ralph Difiore directs. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

**CHILDREN'S MAGIC MATINEE—**Performers Brian McGovern and Larry Maples lead this magic matinee—an hour-long show with audience participation, for children 4–10. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). $7.50; reserve.

**THE PUPPET COMPANY—Franklin the Wizard.** Young Henry and the Wizard meet the friendly dragon. A variety show follows with Rocket the roller-skating marionette and the sensational Clockettes. Sun. at noon, 2, and 3:30; through 4/21. 31 Union Square West, Loft 2B (741-1646). $5; reserve.

**MICHAEL TAUBENSLAG PRODUCTIONS—Peter Pan Meets the Wicked Wizard.** 2/10 at 1, 2:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $4.95.

**LITTLE PEOPLE'S THEATRE COMPANY—Cinderella** and **The Three Little Pigs,** Sat. at 1:30 and Sun. at 3; through 4/7. 39 Grove St. (765-9540). $6; reserve.

**BOOKS OF WONDER—**"Storytelling Sunday" for children ages 3–7. 2/10 at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006).

**MARIONETTE THEATER—The Magic Flute.** Mozart's lively opera is performed by colorful marionettes at this mini–Broadway house. Sat. at noon and 3. Marionette Theater, 81st St. and Central Park West entrance, south of the Delacorte Theater (988-9093). $3; reserve.

**50 YEARS OF ART IN JEWISH EDUCATION—**A multimedia exhibition with paintings by children on world events from 1940 to 1950. Hours: Mon.–Thur. 11 a.m.–4; Fri. 11 a.m.–1; through 3/3. Board of Jewish Education Building, 426 W. 58th St. (245-8200). Free.

**A CHILD'S WORLD—**An exhibition of children's artwork from 30 countries produced by the Children's Museum of the Arts. Through 2/18. Cork Gallery, Avery Fisher Hall concourse level (874-2424). Free.

**RE-CREATING RADIO—**A workshop for children ages 8–14 to explore the "Golden Days" of radio. Children can re-create various types of drama and sound effects during this series. 2/9 from 10–11:30 a.m.: **Jack Armstrong, the All American Boy.** $5; advance tickets recommended (752-4690). . . **Saturday Screenings: The Muppet Musicians of Bremen; Raggedy Ann and Andy; The Camel with the Wrinkled Knees.** 2/9 at 12:30 and 3:30. Museum of Broadcasting, 1 E. 53rd St. (752-7684). Museum admission.

**THE AFRICAN DRUM—**The adventures of a little girl (Kijana) and her animal friends are told as they transport the audience to a jungle landscape. 2/10 at 2. Memorial Hall at the YWCA, Third Ave. at Atlantic Ave. (212-724-0677), Brooklyn. $5.50.

**JACK AND THE BEANSTALK—**A musical adaptation by Nicolas Coppola based on the traditional English version with special effects including a black-light sequence, with singing and dancing beans. Sat. and Sun. at 12:30; Sun. at 3; through 2/24. Puppetworks Theatre, 338 Sixth Ave. at 4th St. (718-965-3391), Brooklyn. $4; adults $6; reserve.

**ANIMAL SWEETHEARTS—**A pre-school program for ages 3–5. They'll talk about animals that bring a smile to the face and warmth to the heart. 2/9, 10 a.m.–noon. Alley Pond Environmental Center, 228-06 Northern Blvd. (718-229-4000), Douglaston, Queens. $5; preregister.

**SOUTH STREET SEAPORT MUSEUM—**Exhibit: **Something Fishy.** An underwater environment of painted murals, sculpted rocks, reefs, and fish. Follow the path that fish take from the sea to our dinner plates. Hours: Daily, 10–5. 215 Water St.; tickets at Visitors' Center, 14 Fulton St. (669-9400). $3; adults $6.

**CHILDREN'S MUSEUM OF MANHATTAN—**Exhibits: **Brainatarium—**Featuring a multimedia show on how the brain works. **Magical Patterns—**Fantasy-oriented interactive exhibits of patterns of nature, art, and science. **Early Childhood Center and Pattern Making Workshop—**for toddlers and pre-schoolers. Tisch Building, 212 W. 83rd St. between Broadway and Amsterdam Aves. (721-1234). Hours: Sat. and Sun. 10 a.m.–5; Tues.–Fri. 1–5; Thurs. after 3 free to public-school students with identification; closed Mon. $4.

**TRANSIT MUSEUM—**Test your subway skills while learning about the world's most complex mass-transportation system in the actual 1930s subway station that houses the museum. Featuring 80 years of transit artifacts, vintage subway cars, trolley cars, and buses. Corner of Boerum Place and Schermerhorn St. (718-330-3060), Brooklyn. Hours: Mon.–Fri. 10 a.m.–4; Sat. 11 a.m.–4; 55¢; adults $1.15.

**BROOKLYN CHILDREN'S MUSEUM—Black History Maker.** A month-long program focusing on prominent people of African heritage and their contributions to the community. This week features educator Leslie Saunders on 2/9 at 2. . . . **Harlem River Drive.** The history of Harlem is explored in a contemporary variety show. 2/10 at 3. Exhibits: **Night Journeys—**Explore sleep through a variety of interactive environments and cross-cultural comparisons. **Early Learners Area—**Children 5 and under can use building blocks and participate in different activities. **Boneyard—**Skeletons and muscles of humans and animals are revealed to teach how bodies work. 145 Brooklyn Ave. (718-735-4400). Hours: Daily except Tue. 2–5; weekends and holidays 10 a.m.–5. $2.

**STATEN ISLAND CHILDREN'S MUSEUM—Friday Night Free Fun.** Friday nights the galleries at the Museum will be open from 7–9 with a show at 7:30. **Instrument Sampler.** Museum admission. Snug Harbor, 1000 Richmond Terrace (718-273-2060). Hours: Wed.–Fri. 1–5, Sat. and Sun. 11 a.m.–5. $2.

## BOOKS

**A CHILD'S GARDEN OF VERSES,** by Robert Louis Stevenson; illustrated by Henriette Willebeek Le Mair. Kindergarten and up. Philomel Books, $13.95.

**FOR SAND CASTLES OR SEASHELLS,** by Gail Hartman; illustrated by Ellen Weiss. Pre-school. Bradbury Press, $12.95.

**GENTLE ANNIE: The True Story of a Civil War Nurse,** by Mary Francis Shura. Grades 5–8. Scholastic, $12.95.

**TONIGHT IS CARNAVAL,** by Arthur Dorros; illustrated by the Club de Madres Virgen del Carmen. Kindergarten–Grade 2. Dutton, $13.95.

COMPILED BY CELIA MCGEE

## VIDEOS

**THE ADVENTURES OF ROCKY AND BULLWINKLE.** Release date 2/8. Walt Disney, 6 volumes; $12.99 each.

# NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

**KEY TO ABBREVIATIONS**

| | |
|---|---|
| AE | American Express |
| CB | Carte Blanche |
| DC | Diners Club |
| MC | MasterCard |
| V | Visa |

Please check hours and talent in advance. Many places are forced to make changes at short notice.

## POP/JAZZ

**ABILENE CAFE—73 Eighth Ave., bet. 13th–14th Sts.** (255-7373). Southern Italian restaurant with blues nightly from 9:30. 2/6: New Blues Orchestra. 2/7: Rob Ternan and Keep the Change. 2/8–9: Johnny Copeland. 2/10: Black Cat Bone. 2/11: Rocky Jr. Blues Jam. 2/12: *Mardi Gras Extravaganza* with the Charles Otis Band. **AE, MC, V.**

**ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts.** (242-9066). 2/6: Gregory Lewis Group. 2/7: M.G. Workshop. 2/8: Brent Bernstein. 2/9: Patricia Laing. 2/10: John Jones. 2/11: Jam Session. 2/12: John Isley. **AE, CB, DC.**

**ARTHUR'S BEBOP CAFE—1 Charles St.** (989-2339). Every Fri.–Sat. 9:30–1 a.m., Sun. 7–10: Vibraphonist Teddy Charles with Harold Danko on piano. **No credit cards.**

**BIRDLAND—2745 Broadway, at 105th St.** (749-2228). Restaurant with jazz. Through 2/7: Mike Longo Trio. 2/8–9: Claudio Roditi Quintet. 2/10: Gabriela Anders and Trio. 2/11–14: Brazilian Jazz Celebration Carnival. 2/11: Vera Mara Quartet. 2/12: Rio Funk. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

**BISTRO BORDEAUX—407 Eighth Ave.** (594-6305). Traditional bistro with jazz. 2/8, 15 at 9 and 11: Lunch Counter, modern jazz quintet featuring Nel Haiduck, Ian Finkel, Bob Devos, Ray Marchica and Louis Bruno. Wed.–Sat. from 9:30–1:30 a.m. **AE, CB, DC, MC, V.**

**THE BITTER END—149 Bleecker St.** (673-7030). 2/6: The Vacillators. 2/7: Yassmin. 2/8: The B.A.C. Band. 2/9: Soft Parade. 2/10: The Robert Russ Band. 2/11: Tom Major with a Led Zeppelin tribute. 2/12: Downtown Boys. **No credit cards.**

**BLUE NOTE—131 W. 3rd St.** (475-8592). 2/5–10: Sixth Annual Latin Jazz Festival featuring Tito Puente plus Mongo Santamaria. 2/12–17: Ray Barretto plus Dave Valentin. Shows Tue.–Sun. at 9 and 11:30, additional show on Fri. and Sat. at 1:30. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE.**

**BLUE WILLOW—644 Broadway, at Bleecker St.** (673-6480). Shows every Wed.–Sat. from 9. **AE, CB, DC, MC, V.**

**THE BOTTOM LINE—15 W. 4th St.** (228-7880). 2/8: Betty Buckley; Dave Frishberg. 2/9: Buskin and Batteau. **No credit cards.**

**BRADLEY'S—70 University Pl., at 11th St.** (228-6440). Through 2/9: Bassist Buster Williams with Mulgrew Miller on piano and Al Foster on Drums. 2/10: Kenny Barron; Ben Riley; David Williams. **AE, CB, DC, MC, V.**

**CAFE GIANLUCA—2124 Broadway at 74th St.** (877-9381). Jazz spot on the Upper West Side. Shows at 10. **AE, MC, V.**

**CAJUN—129 Eighth Ave., at 16th St.** (691–6174). New Orleans restaurant featuring jazz. **AE, CB, DC, MC, V.**

**CARLOS 1—432 Sixth Ave., at 10th St.** (982-3260). Supper club. Sun.–Thu. at 9:30 and 11:30. **AE, CB, DC, MC, V.**

**CBGB—315 Bowery** (982-4052). Rock club. 2/6: The Outsider; D.L. Byron; OK, OK; Damp; The Colors from Detroit. **No credit cards.**

**CONDON'S—117 E. 15th St.** (254-0960). Cozy restaurant. Through 2/10: Arthur Taylor's Wailers. 2/12–17: Benny Golson Quartet. Shows Mon.–Thu. at 9 and 11, extra shows Fri. and Sat. at 1 a.m. **AE, CB, DC, MC, V.**

**DELTA 88—332 Eighth Ave., bet. 25th–26th Sts.** (924-3499). 2/6: Diane Scanlon's Li'l Kitten and the Hounds of Love. 2/7–9, 12: Loup Garou. 2/10–11: Lucky 7. **AE, MC, V.**

**EAGLE TAVERN—355 W. 14th St.** (924-0275). 2/8: Brian Conway, John Nolan and Felix Dolan. Sets at 9 and 10:30. **No credit cards.**

**FAT TUESDAY'S—190 Third Ave.** (533-7902). Through 2/10: Elements. 2/11: Les Paul Trio. 2/12–17: Michel Camilo. Tue.– Sun. at 8 and 10, with an extra show Fri. and Sat. at midnight. **AE, CB, DC, MC, V.**

**FORTUNE GARDEN PAVILION—209 E. 49th St.** (753-0101). Chinese restaurant with jazz. Through 2/10: Ralph Sutton and his stride piano. 2/11: Pianist Pete Malinverni with Harvie Swartz on bass. 2/12–17: Dave McKenna. Sets Mon.–Sat. at 8, 9:45 and 11, Sun. at 7, 8:45 and 10. **Downstairs:** Singer-pianist Tommy Furtado on Tue.–Wed. from 8:30–12:30 a.m., the Cynthia Sayer Trio on Thu. and singer-pianist Daryl Sherman with Boots Maleson on bass on Fri. and Sat. **AE, CB, DC, MC, V.**

**GREENE STREET CAFE—101 Greene St.** (925-2415). Multi-level floors for entertainment. 2/10: Lynne Ariale. 2/7–9: Brookes Kerr Duo. 2/11–12: Peter Madsen. **Upstairs:** 2/8: Jazzheads; Evelyn Blakey; Andrea Frierson. 2/9: Black Tie; Cabaret with Melanie Coye and Caroline Rhea. **AE, MC, V.**

**HORS D'OEUVRERIE—1 World Trade Center** (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

**INDIGO BLUES—221 W. 46th St.** (221-0033). 2/6: Yvonne Roome with Horace Alexandra and Young. 2/8–9: Noel Pointer. Shows at 9 and 11. **AE, CB, DC, MC, V.**

**J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor** (666-3600). 2/6: Nora York Trio. 2/7: Mike Rabinowitz Quartet. 2/8: Glen Cleveland Quartet. 2/9: Ray Alexander Trio. 2/10: Bob Alexander Big Band. 2/11: Andy Tuck. 2/12: Joel Forrester. **AE, CB, DC, MC, V.**

**KENNY'S CASTAWAYS—157 Bleecker St.** (473-9870). 2/6: Stuff II; The Chance; The Sirens. **No credit cards.**

**KNICKERBOCKER BAR & GRILL—33 University Pl.** (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. Through 2/9: Pianist Steve Kuhn with David Finck on bass. **AE, MC, V.**

**KNITTING FACTORY—47 E. Houston St.** (219-3055). 2/6: Bob Ostertag; Ikue Mori; Zeena Parkins. 2/7: Improv Trios: Steve Beresford, Christian Marclay, John Zorn, Ikue Mori, Gustst. 2/8: Steve Beresford. 2/9: Amina Claudine Myers Quartet. 2/10: Michael Furmanek and Wide Open Spaces. 2/11: Marc Ribot's Rootless Cosmopolitans. 2/12: Samm Bennett; Tom Cora; Anthony Peterson; Percy Jones. **AE, MC, V.**

**MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts.** (369-2583). Chicago style blues bar. 2/6: Johnny Allen. 2/7: Luther "Guitar Jr." Johnson. 2/8–9: Tino Gonzalez and the Sante Fe Blues Band. 2/10: Manny's Blues Jam with Chris Carter. 2/11: C.W. "Serious" Johnson. 2/12: Neal Black and the Preachers. Shows from 9:15. **AE.**

**MICHAEL'S PUB—211 E. 55th St.** (758-2272). Through 2/23: The George Shearing Quartet. Woody Allen holds forth every Mon. Closed Sun. **AE, DC, MC, V.**

**MIKELL'S—760 Columbus Ave., at 97th St.** (864-8832). **AE, CB, DC, MC.**

**RED BLAZER TOO—349 W. 46th St.** (262-3112). Wed.: Bob Litwar with Warren Vache. Thu.: From Harlem to Broadway, revue; Mark Barron Swing Quintet. Fri.: Lou Anderson Big Band followed by Rick Hardeman and his Basin Street Six. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars. Mon.: Howie Wyeth. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

**THE RITZ—254 W. 54th St.** (541-8900). 2/9: Killing Joke with Front Line Assembly. **No credit cards.**

**THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia.** (677-7630). 2/6: The Vacillators. **AE, MC, V.**

**SWEET BASIL—88 Seventh Ave. So.** (242-1785). 2/5–10, 12–17: Cedar Walton with Ron Carter and Billy Higgins. 2/11: The Music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. Three shows nightly from 10. **AE, MC, V.**

**SWEETWATER'S—170 Amsterdam Ave., at 68th St.** (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 2/8–9: The Delphonics. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Mon.: "Mama's Magic Mondays" with cast members of *Mama, I Want to Sing*. **AE, DC, MC, V.**

**TIME CAFE—Lafayette and Great Jones St.** (533-7000). **Downstairs:** Sets 9, 11, and 12:30 a.m. **AE, DC, MC, V.**

**TRAMPS—45 W. 21st St.** (727-7788). 2/6: Wayne Toups and Zydecajun. 2/7: Beausoleil; Mumbo Gumbo. 2/8: Kenny Neal Big Band; Joan Osborne. 2/11: Tinsley Ellis; Evan Johns and the H-Bombs. **AE, MC, V.**

**VILLAGE GATE—Bleecker and Thompson Sts.** (475-5120). 2/8–10: The Klezmatics. **Terrace:** 2/6–10: Dave Kikoski Trio. Every Mon.: Toshiko Akiyoshi/Len Tabaokin Big Band. **AE, MC, V.**

**VILLAGE VANGUARD—178 Seventh Ave. So.** (255-4037). Through 2/10: Harry Connick Jr. Quartet. 2/12–17: Kenny Barron Quintet. **No credit cards.**

**VISIONS—125 Macdougal St.** (673-5576). 2/6: Rob Prester Group. 2/7–10: Ron McClure QT. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

**WETLANDS—161 Hudson St.** (966-5244). Environmentally-oriented music club. 2/6: Mustaphas; Zaphar. 2/7: Brand Nubian; Faith. 2/8: Majek Fashek and the Prisoners of Conscious; Mystery System. 2/9: Four Sticks. 2/11: Israel Vibration. **AE, MC, V.**

**WONDERLAND—519 Second Ave., at 29th St.** (213-5098). 2/6–7: Kysia Bostic. 2/8–10: Harry Whittaker Trio. Sets Wed.–Thu. at 9 and 11, Fri.–Sat. at 9, 11 and 1 a.m. **AE, MC, V.**

**ZANZIBAR & GRILL—550 Third Ave., bet. 36th and 37th Sts.** (779-0606). Restaurant/jazz club. 2/6–7: Jack Wilkins and Alien Army. 2/8–9: Baritone Madness with Ronnie Cuber. 2/10: Joe Beck; Les Soloff with Mark Egan and Matt Wheeler. 2/11: Roy Gerson and his Swing Septet. 2/12: Victor Jones; R&Bebop Band featuring Michel Petrucciani. Sets start Mon.–Sat. at 9, 11:30, 1, Sun. at 8. **AE, MC. V.**

**ZINNO—126 W. 13th St.** (924-5182). Italian restaurant with music nightly from 8. Through 2/9: Pianist John Bunch with Steve LaSpina on bass. 2/11–16: Pianist Jane Jarvis with Lynn Seaton. **AE, MC, V.**

## COUNTRY/WESTERN

**LONE STAR ROADHOUSE—240 W. 52nd St.** (245-2950). 2/7: Milc; Dryer Brothers; OK, OK. 2/8: Roscoe's Gang with Eric Amble. 2/9: Odetta; New Voices of Freedom. 2/12: New York/Louisiana Foundation's Cajun Mardi Gras Ball. **AE, CB, DC, MC, V.**

## COMEDY/MAGIC

**CATCH A RISING STAR—1487 First Ave.** (794-1906). Continuous entertainment by comics and singers, seven nights a week. Regulars include: Allan Havey, Joy Behar, Linda Smith, Mario Joyner, Jonathan Solomon and Mario Cantone. Every Mon., Showcase. Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 7:30, 10 and 12:30 a.m. **AE.**

**COMIC STRIP—1568 Second Ave., bet. 81st–82nd St.** (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri.–Sat. at 9 and 11. **AE, MC, V.**

**DANGERFIELD'S—1118 First Ave.** (593-1650). Through 2/10: The Most Brothers, Bill Rutkowski, Randall Hyten, Susan Jeremy, Mike Eagan, Barry Weintraub, and Scott Bruce. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

**IMPROVISATION—358 W. 44th St.** (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

**MONKEY BAR—60 E. 54th St., in the Elysee Hotel** (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

**MOSTLY MAGIC—55 Carmine St.** (924-1472). Nightclub-theater-restaurant featuring magic and comedy. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

**STAND-UP NEW YORK—236 W. 78th St.** (595-0850). Club with comics from TV and the national club scene. Through 2/10: Patty Rosborough, Al Lubel, Brett Butler, and Marty Rackham. 2/11–17: Liz Winstead, Fred Anderson, Jack Simmons, John Hayman, and Brian McFadden. Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

## DANCING

**CAFE SOCIETY—915 Broadway at 21st St.** (529-8282) Dine and dance every Mon. and Tue. to Stan Bronstein and his Swing Fever Orchestra, Wed. is Jazz Night, and D.J. takes over on Thu.–Sat. from 9. **AE, DC, MC, V.**

**CAT CLUB—76 E. 13th St.** (505-0090). 2/6: World War III; Naked City. **No credit cards.**

**HIDEAWAY—32 W. 37th St.** (947-8940). Dining and cheek-to-cheek dancing to Mike Cossi and his music, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

**PRIVATE EYES—12 W. 21st St.** (206-7770). Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open Sun., Tue., Thu. from 10–4 a.m. **AE.**

**REGINE'S—502 Park Ave., at 59th St.** (826-0990). Lively French disco every Tue.–Sat. from 10–4 a.m. **AE, CB, DC, MC, V.**

**ROMA DI NOTTE—137 E. 55th St.** (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

**ROSELAND—239 W. 52nd St.** (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

**THE SAVOY GRILL—131 E. 54th St.** (593-8800). Dine, dance or just listen to jazz at this new supper club. Tue.–Thu. 9–1:30 a.m., Fri.–Sat. to 2:30 a.m. **AE, CB, DC, MC, V.**

**S.O.B.'S—204 Varick St.** (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. **AE, CB, DC, MC, V.**

## CABARET

**THE BALLROOM—253 W. 28th St.** (244-3005). Through 2/16: First Annual Brazilian Season - 2/5–8: Elba Ramalho. 2/9, 10: Elba's Carnival. 2/12–16: Elza Soares. **AE, MC, V.**

**BLUE ANGEL—323 W. 44th St.** (262-3333). New York's newest nightclub in the theatre district featuring Barton G's *Skin Tight* choreographed by Tony Stevens. Shows nightly at 9 and 11:30, followed by dancing till 4 a.m. **AE, CB, DC, MC, V.**

**DANNY'S—346 W. 46th St.** (265-8133). 2/6–8: Cynthia Adler with Michael Abene Trio. 2/8: Paula Seibel. 2/10: Julia Hunter with John Wallowitch. 2/11: Karen Saunders with Barry Levitt. 2/12: Katherine King Seigal. **Piano Bar:** Every Wed.–Sat. from 9: Pianist Danny Apolinar. **AE, DC, MC, V.**

**DUPLEX—61 Christopher St.** (255-5438). Cabaret piano bar. 2/7: *Life with Nappy*. 2/8: Feller Jast. 2/8–9: *Something Cool*. 2/9: Gotham City Improv. 2/11: Georga Osborne. 2/12: *DOA at the NEA*. **No credit cards.**

**EIGHTY EIGHT'S—228 W. 10th St.** (924-0088). 2/6: Bill Wright in *Wright-Gershwin*. 2/7: Vanessa Campbell; Shelley Roberts. 2/8: Angela La Greca; Gary Wright. 2/9: Gotham in *Top Banana* with Gary Herb, David McDaniel, and Michael Pace; Scott Holmes; *Porgy and Bess*, cabaret. 2/10, 11: *Cut the Ribbons*, revue; Baby Jane Dexter; Sharon Douglas. 2/12: Kyle Holt and Jody Capeless; *Little White Lies*. **No credit cards.**

**55 GROVE STREET—55 Grove St.** (366-5438). 2/7–9: *American Cabaret European Roots*, revue. 2/7: Bobby Nacci. 2/8: Bruce Hopkins in *Escape From New York*. 2/9: Hazelle. 2/10: Jeff Ide; Janet Wurst and Jeffrey Sumner.Lydia Parker; Bobby Nacci. **No credit cards.**

**JAN WALLMAN'S—49 W. 44th St.** (764-8930). Restaurant-cabaret. **AE, CB, DC, MC, V.**

**THE NILE—327 W. 44th St.** (262-1111). Ancient Egyptian style nightclub featuring exotic Middle Eastern belly dancers, a whirling dervish, singers and the Nile Band. Shows nightly at 9:15 followed by continuous entertainment from 10:30–4 a.m. **AE, CB, DC, MC, V.**

**THE RAINBOW ROOM—65th Floor, RCA Building, 30 Rockefeller Plaza.** (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Sat. at 9:15 and 11:15. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 3/2: Rosemary Clooney. Shows Tue.–Sat. at 9 and 11:15. **AE.**

**STEVE McGRAW'S—158 W. 72nd St.** (595-7400) A new cabaret theatre supper club. "The Living Experiment," starring Tommy Koenig, every Wed. at 10. *Forever Plaid*, Tue.–Fri. at 8, Sat. at 7:30 and 10:30 and Sun. at 3 and 7:30. Fri. at 10:30: Meg Bussert with *An Evening with Loesser and Sondheim*. Every Mon. at 8: *Don't Touch That Dial*, musical revue. **AE, DC, MC, V.**

## HOTEL ROOMS

**ALGONQUIN—59 W. 44th St.** (840-6800). **Oak Room:** Through 3/2: Jeff Harnar, Tue.–Thu. at 9:15, Fri.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Tue.–Sat. from 5–8. **AE, CB, DC, MC, V.**

**BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave.** (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Bill Zeffiro plays every Tue.–Sat. from 9:30. **AE, CB, DC, MC, V.**

**CARLYLE—Madison Ave. and 76th St.** (744-1600). **Cafe Carlyle:** Through 2/16, Tue.–Sat. at 9:30 and 11:30: Modern Jazz Quartet. **Bemelmans Bar:** Through 2/16: Frank Ownes, Mon.– Sat. 9:30–12:45: **AE, CB, DC, MC, V.**

**DRAKE—440 Park Ave., at 56th St.** (421-0900). Singer-songwriter-pianist Jimmy Roberts plays every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

**INTER-CONTINENTAL—111 E. 48th St.** (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 5:30–11:30 a.m., Tom Nelson plays Sat. and Sun. **AE, CB, DC, MC, V.**

**NEW YORK VISTA—3 World Trade Center** (938-9100). **Greenhouse:** Dine and dance every Sat. from 6–11 to the music of the Tony Cabot Trio. **AE, CB, DC, MC, V.**

**PARKER MERIDIEN—118 W. 57th St.** (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and his trio, Tue.– Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

**PLAZA—Fifth Ave. at 59th St.** (759-3000). **Oak Room:** Michael Roberts Tue.–Sat. **Edwardian Room:** Pianist-composer Earl Rose performs from Bach to Berlin to Blues, Tue.–Thu. 7–11. **Palm Court:** Dinner dancing to the music of the Eddie Tone Dance Band, every Wed.–Sat. from 7:30–midnight. **AE, CB, DC, MC, V.**

**THE STANHOPE—995 Fifth Ave., at 81st St.** (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

**UNITED NATIONS PLAZA—1 United Nations Plaza, at 44th St.** (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Richard Atkins plays Fri.–Sat. 5:30–7:30 and Andy Wasserman takes over from 8–12:30 a.m. **AE, CB, DC, MC, V.**

**WESTBURY—Madison Ave., at 69th St.** (535-2000). **Polo Lounge:** Pianist Alex Johnson plays Tue.–Sat. from 6–11. **AE, CB, DC, MC, V.**

## PIANO ROOMS

**THE ASSEMBLY—16 W. 51st St.** (581-3580). Steak and fish restaurant with pianist Wesley Reyes performing in the lounge, Mon.–Fri. from 5:30–9:30. **AE,CB,DC,MC,V.**

**BRUNO—240 E. 58th St.** (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

**CAFE SAN MARTIN—1458 First Ave., at 76th St.** (288-0470). Continental/Spanish restaurant with Lucho Neves providing Spanish-flavored piano and vocals Wed.– Sat. from 7:30–11:30. **AE, MC, V.**

**CHARMANT—625 Columbus Ave., near 91st St.** (724-9144). Warm Continental restaurant with music six nights a week. Mon.–Tue.: pianist Faulkner Evans. Wed.–Thu.: pianist Norma Jeanne Curley. Fri.: John Loehrke, bassist, with pianist Joe Ruddick. Sat.: Phil Kortoon on bass with Norma Jeanne Curley. Sun.: Spanish guitarist Lisa. **AE, CB, DC, MC, V.**

**THE CLUBROOM AT SANDOMENICO—240 Central Park South** (265-5959). Romantic piano room featuring pianist Riccardo Gnerucci with his Italian and American favorites for the 50's through the present every Tue.–Sat. from 9–1 a.m. **AE, CB, DC, MC, V.**

**COLUMBUS ON BROADWAY—224 W. 49th St.** (977-9000). American bistro. Every Thu. from 9–midnight: Pianist Bill Graves; singer Annie Hughes joins Bill on Fri. and Sat. **AE, CB, DC, MC, V.**

**DON'T TELL MAMA—343 W. 46th St.** (757-0788). 2/6: Michael van Atta;Louis Schwebius and Sandy Bosko. 2/7: Lauren Mufson; Frederika Wisehart. 2/8: Fred Lind; Janet Rubinstein. 2/9: Michelle Holland; Lisa Halper. 2/10: Joanne Agresti; *The Songs the Girls Sang*, musical revue. 2/11: Steven Brinberg; Lisa Kirchner. 2/12: *I made It Through the Rain*, revue; *Night of Nilsson*, revue. Shows at 8 and 10. **No credit cards.**

**ELEONORA'S—117 W. 58th St.** (765-1427). Elegant Italian restaurant. Singer/pianist Jerry Scott plays Mon.–Tue. from 7:30. Singer/pianist Bobby Cole takes over Wed.–Sat. from 8. **AE, CB, DC, MC, V.**

**LA CAMELIA—225 E. 58th St.** (751-5488). Elegant Italian restaurant. Singer-pianist Charles DeForest, Mon.– Sat. 10–2 a.m. **AE, MC, V.**

**SIGN OF THE DOVE—1110 Third Ave., at 65th St.** (861-8080). "Light Jazz" featuring Janice Friedman's Jazz Trio every Tue.–Wed. from 9–1 a.m. Pianist Ernest McCarty with Alex Gressel on bass takes over on Thu.–Sat. A medley of pianists play Tue.–Sat. 5–9, Sun.– Mon. from 5–1 a.m. **AE, CB, DC, MC, V.**

**WATER'S EDGE—East River Yacht Club, at 44th Drive.** (936-7110). Singer-pianist-arranger Larry Woodard performs every Tue.–Thu. from 7–11, Fri.–Sat. 7:30–11:30. **AE, CB, DC.**

# RADIO HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

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| **WFUV—** | **90.7 FM** |
| **WNCN—** | **104.3 FM** |
| **WNYC—** | **93.9 FM** |
| **WQXR—** | **96.3 FM;<br>1560 AM** |

### *Wed., Feb. 6*

**2:00/WNCN—Danzi:** Wind Qnt. in F, Op. 68.

**WNYC**—The Minnesota Orchestra. **Bruckner:** Sym. No. 8.

**WQXR—Korngold:** Violin Cto.; **Handel:** Trio Sonata in F, Op. 2.

**3:00/WNCN—Gershwin:** *Rhapsody in Blue;* **J. Haydn:** String Qt. in B-Flat, Op. 33.

**WQXR—Mozart:** Sym. No. 34 in C; **Puccini:** *Capriccio Sinfonico.*

**4:00/WNCN—Rossini:** *The Thieving Magpie,* Ov.; **Vivaldi:** Cto. for Recorder in F.

**WNYC—Prokofiev:** "Overture on Hebrew Themes."

**WQXR—Bach:** "Brandenburg" Cto. No. 2 in F.

**5:00/WNCN—Bach:** *Ave Maria;* **A. Scarlatti:** Sinfonia No. 5 in d.

**WQXR—Holst:** Suite No. 2 in F, Op. 28; **Myslivecek:** Divertimento in F.

**6:00/WNCN—Beethoven:** *Egmont*, Ov., Op. 84.

**7:00/WNCN—Rodrigo:** *Concierto de Aranjuez;* **Mozart:** String Qt. No. 13 in d.

**8:00/WNCN—J. Haydn:** Cto. for Oboe No. 1 in C; **Liszt:** *Mazeppa.*

**9:00/WNCN—Bizet:** Sym. in C; **Quantz:** Cto. for Horn No. 3 in E-Flat.

### *Thu., Feb. 7*

**2:00/WNCN—Krommer:** Cto. for Clarinet in E-Flat, Op. 36; **M. Haydn:** Sym. No. 23 in D; **J. Haydn:** Partita for Winds No. 2 in E-Flat.

**WNYC**—"Great Performances From the Library of Congress." The Pasquier Trio and the Beaux Arts Trio play works by Mozart, J.S. Bach, Villa-Lobos, Haydn, and Ravel.

**WQXR—Hindemith:** "Symphonic Metamorphosis of Themes by Weber"; **Telemann:** Trio Sonata in E-Flat.

**3:00/WNCN—Ibert:** *Ports of Call.*

**WQXR—Liszt:** Piano Cto. No. 2 in A; **Smetana:** *My Country,* "The Moldau."

**4:00/WNCN—J. Strauss II:** *Die Fledermaus,* Ov.; **Vivaldi:** Cto. for Strings in B-Flat.

**WNYC—Franck:** Symphonic Variations; **Prokofiev:** Piano Sonata No. 7.

**WQXR—Wagner:** *The Flying Dutchman,* Ov.; **M. Haydn:** Sym. in B-Flat.

**5:00/WNCN—G.B. Martini:** *Plaisir d'Amour.*

**WQXR—Simpson:** Dances; **Fucik:** *Traumideale.*

**6:00/WNCN—Sarasate:** *Zigeunerweisen,* Op. 20; **C.P.E. Bach:** Sym. No. 3 in F.

**7:00/WNCN—Debussy:** *Images for Orchestra,* "Iberia"; **J. Haydn:** Cto. for Flute and Oboe No. 3 in G.

**WQXR—Haydn:** Horn Cto. No. 2 in D.

**8:00/WNCN—C. Stamitz:** Cto. for Flute in G, Op. 29; **Beethoven:** Violin Sonata No. 8 in G, Op. 30.

### *Fri., Feb. 8*

**2:00/WNCN—M. Haydn:** Divertimento for Oboe, Viola, and Bass in C; **Rubinstein:** *Nero,* Ballet Divertissement.

**WNYC**—The St. Paul Chamber Orchestra. **Dittersdorf:** Sym. No. 2; **Mozart:** Piano Cto. No. 11; **Haydn:** Sym. No. 22.

**WQXR—Bach:** Bassoon Cto. in B-Flat; **Mozart:** Divertimento in E-Flat.

**3:00/WNCN—Hummel:** Cto. for Trumpet in E-Flat; **Beethoven:** Violin Sonata No. 2 in A, Op. 12.

**WQXR—Stravinsky:** *The Firebird Suite;* **Corelli:** Cto. Grosso No. 6 in F, Op. 6.

**4:00/WNCN—Berlioz:** *Roman Carnival Overture,* Op. 9; **Bach:** Recorder Sonata in g.

**WNYC—Mozart:** Sym. in F.

**WQXR—Dvorák:** *In Nature's Realm,* Ov., Op. 91; **Vivaldi:** Guitar Cto. in D.

**5:00/WNCN**—Vaughan Williams: "Fantasia on Greensleeves."

**WQXR—Mussorgsky (arr. Rimsky-Korsakov)**—*Night on Bald Mountain;* **C.P.E. Bach:** Sym. No. 4 in A.

**6:00/WNCN—Milhaud:** *Scaramouche,* "Brasileira"; **Telemann:** Cto. for Three Trumpets in D.

**7:00/WNCN—Beethoven:** "Pathetique" Piano Sonata No. 8 in c, Op. 13; **Vivaldi:** "La Caccia" Violin Cto. No. 10 in B-Flat, Op. 8.

**8:00/WNCN—Tubin:** Concertino for Piano and Orch.; **Mozart:** Violin Sonata in E-Flat.

**9:00/WNCN—Mendelssohn:** Octet in E-Flat, Op. 20; **Delavigne:** *The Flowers,* Op. 4.

**WQXR**—The Detroit Symphony Orchestra. **Coleridge-Taylor:** *Hiawatha's Wedding Feast;* **Prokofiev:** *Romeo and Juliet,* Excerpts. Conductor: Dunner; with the Brazeal Dennard Chorale.

### *Sat., Feb. 9*

**10:00 a.m./WNCN—Mozart:** Sonata for Two Pianos in D; **Giuliani:** Serenata for Flute and Guitar, Op. 127.

**WQXR—A. Scarlatti:** Sinfonia No. 2 in D; **Milhaud:** *Le Boeuf sur le Toit.*

**11:00 a.m./WNCN—J. Haydn:** Cto. for Trumpet in E-Flat.

**WQXR—Haydn:** Sym. No. 96 in D; **Rachmaninoff:** *Aleko.*

**12:00/WNCN—Debussy:** *Suite Bergamasque;* **Massenet:** *Manon.*

**WQXR—Saint-Saëns:** Cello Cto. No. 2 in d; **Chopin:** "Trois Nouvelles Études."

**1:00/WNCN—Brahms:** "Variations on a Theme by Paganini."

**1:30/WQXR**—"The Texaco Metfopolitan Opera Broadcast." **Mozart:** *Zie Zauberflöte.* Conductor: Levine; cast: Battle, Serra, Kilduff, Araiza, Zednik, Hemm, Schmidt, Moll.

**2:00/WNCN—Boccherini:** Cto. for Cello in E-Flat.

**3:00/WNCN—Weber:** Concertino for Clarinet in E-Flat, Op. 26; **Barber:** Adagio for Strings, Op. 11.

**4:00/WNCN—Liszt:** "Hungarian Rhapsody" for Orch. No. 3 in D; **J.C. Bach:** Sinfonia Concertante in A.

**5:00/WNCN—Vivaldi:** *The Four Seasons,* "Winter," Op. 8.

**WQXR—Schubert:** Sym. No. 10 in D; **Liadov:** *The Enchanted Lake.*

**6:00/WNCN—Tchaikovsky:** *Swan Lake,* Act I, Waltz, Op. 20; **Mozart:** Violin Sonata No. 24 in F.

**7:00/WNCN—R. Strauss:** *Don Juan,* Op. 20.

**8:00/WQXR**—The Cleveland Orchestra. **Brahms:** "Variations on a Theme by Haydn," Op. 56a; *Song of Destiny;* **Rachmaninoff:** Sym. No. 3 in a, Op. 44. Conductor: Ashkenazy; with the Cleveland Orch. Chorus.

**9:00/WNCN—Franck:** Sym. in d.

### *Sun., Feb. 10*

**10:00 a.m./WNCN**—"Classic Guitar." **J. Haydn:** Lute Qt. No. 8 in D.

**11:00 a.m./WNCN—Beethoven:** "Moonlight" Piano Sonata No. 14 in c-sharp, Op. 27; **Boccherini:** Cto. for Cello in D.

**12:00/WNCN—Grieg:** *Peer Gynt*, Incidental Music.

**1:00/WNCN**—The Chicago Symphony Orchestra. **Mahler:** "Tragic" Sym. No. 6 in a. Conductor: Tennstedt.

**WQXR—Mouret:** Suite No. 2; **Falla:** *El Amor Brujo*, Suite.

**2:00/WQXR—Beethoven:** *Wellington's Victory.*

**3:00/WNCN—Mozart:** Horn Cto. No. 4 in E-Flat.

**WQXR—Tchaikovsky:** Sym. No. 4 in f; **Haydn:** Trio No. 25 in G.

**4:00/WNCN—Holst:** *The Planets,* "Mars"; **Bach:** Cto. for Viola da Gamba in g.

**WQXR—Dittersdorf:** Flute Cto. in e.

**5:00/WNCN—R. Strauss:** *Till Eulenspiegel's Merry Pranks,* Op. 28.

**6:00/WNCN—Liszt:** *Mephisto Waltz,* No. 1; **J. Haydn:** Lute Sonata No. 2 in F.

**7:00/WNCN—Britten:** *Young Person's Guide to the Orchestra,* Op. 34.

**8:00/WQXR**—"Sunday Night Opera House." **Handel:** *Solomon.* Conductor: Gardiner; soloists: Watkinson, Argenta, Hendricks, Johnson.

**9:00/WNCN—Tchaikovsky:** Sym. No. 4 in f, Op. 36.

### *Mon., Feb. 11*

**2:00/WNCN—Respighi:** *The Birds.*

**WNYC**—The Pittsburgh Symphony Orchestra. **Mahler:** Sym. No. 7.

**WQXR—Weber:** Clarinet Cto. No. 1 in F; **Elgar:** Serenade for Strings in e.

**3:00/WNCN—Borodin:** *Prince Igor,* "Polovetsian Dances"; **Beethoven:** Piano Trio No. 9 in E-Flat.

**WQXR—Respighi:** *The Pines of Rome;* **Haydn:** Qt., Op. 103.

**4:00/WNCN—Chopin:** "Rossini Variations"; **Albinoni:** Trumpet Sonata in D.

**WNYC—Geminiani:** Cto. Grosso No. 6.

**WQXR—Handel:** Cto. Grosso in G, Op. 6.

**5:00/WNCN—Kreisler:** *Liebesfreud.*

**WQXR—Berlioz:** *Rob Roy Overture.*

**6:00/WNCN—Saint-Saëns:** Intro. and Rondo Capriccioso; **Mozart:** *Lucio Silla,* Ov.

**7:00/WNCN—Wagner:** *Tannhäuser;* **Beethoven:** Qnt. for Piano and Winds in E-Flat, Op. 16.

**9:00/WNCN—Handel:** *Water Music,* Suite No. 1 in F.

**WQXR**—The Boston Symphony Orchestra. Works by Lutoslawski. Conductor: Lutoslawski; soloists: Bonaventura, Lefkowitz.

### *Tue., Feb. 12*

**2:00/WNCN—Beethoven:** Violin Sonata No. 4 in a, Op. 23.

**WNYC**—"Music at Century's End." Works by Tower, Godfrey, de Vate, and other young American composers.

**WQXR—Tchaikovsky:** *The Tempest;* **Rossini:** Qt. No. 2 in G.

**3:00/WNCN—Rimsky-Korsakov:** *Capriccio Espagnol,* Op. 34.

**WQXR—Haydn:** Sym. No. 88 in G; **Dvorák:** Scherzo Capriccioso.

**4:00/WNCN—Pachelbel:** Canon in D.

**WNYC—Chadwick:** String Qt. No. 5.

**WQXR—Praetorius:** *Terpsichore,* Dances 4–6.

**5:00/WNCN—Grieg:** *Lyric Suite,* "March of the Dwarfs."

**WQXR—Vivaldi:** Cto. in G for Two Guitars and Strings; **Weber:** *Invitation to the Dance.*

**6:00/WNCN—Albinoni:** Adagio in g.

**7:00/WNCN—Smetana:** *The Bartered Bride.*

**WQXR—Rossini:** Sonata No. 1 in G.

**8:00/WFUV**—"A Box at the Opera." **Verdi:** *Falstaff.*

**WNCN—Giuliani:** Sonata for Violin and Guitar; **Franck:** Symphonic Variations for Piano and Orch.

**9:00/WNCN—Copland:** *Appalachian Spring.*

**10:00/WQXR**—The Florida Philharmonic Orchestra. **Schubert:** Sym. No. 5 in B-Flat; **Bruckner:** Sym. No. 7, First Movement.

# TELEVISION
# LISTINGS

COMPILED BY EDNA LAROCHE

## Weeknights, Feb. 6–8 and 11–12

**2 WCBS**
**4 WNBC**
**5 WNYW**
**7 WABC**
**9 WWOR**
**11 WPIX**
**13 WNET**
**21 WLIW**
**31 WNYC**
**BRV BRAVO**
**TBS TURNER BROADCASTING SYSTEM**
**HBO HBO**
**SC SPORTSCHANNEL**
**LIFE LIFETIME**
**MAX CINEMAX**
**NICK NICKELODEON**
**TMC THE MOVIE CHANNEL**
**ESPN ESPN**
**MSG MADISON SQUARE GARDEN NETWORK**
**A-E ARTS & ENTERTAINMENT NETWORK**
**SHO SHOWTIME**
**TNT TURNER NETWORK TELEVISION**
**USA USA NETWORK**
**TDC THE DISCOVERY CHANNEL**
**CNN CABLE NEWS NETWORK**
**DIS THE DISNEY CHANNEL**

Closed-caption programming is indicated (cc).

**Please note: Because of seasonal programming adjustments, schedules are extremely subject to last-minute changes.**

### WED., FEB. 6

**6:00**
2 4 7 CNN News
5 *Golden Girls*
9 *Cosby*
11 *21 Jump Street*
13 *New Jersey News*
21 *MacNeil/Lehrer*
31 Italian Programming
TBS *Beverly Hillbillies*
HBO **Movie:** *Little Monsters*
MAX **Movie:** *The Undefeated*
NICK *The Best of Double Dare*
TMC **Movie:** *Gilda*
A-E *The Avengers*
SHO **Movie:** *Catch Me If You Can*
TNT *Gilligan's Island*
TDC *Beyond 2000*

**6:30**
2 4 7 News
5 *Night Court*
9 *Who's the Boss?*
11 *Growing Pains*
13 *Live Wire*
TBS *Andy Griffith*
NICK *Make the Grade*
TNT *Bugs Bunny*

**7:00**
2 *Hard Copy*
4 5 News
7 *Jeopardy*
9 *Perfect Strangers*
13 *MacNeil/Lehrer*
21 *21 Edition*
TBS *Happy Days*
NICK *Inspector Gadget*
ESPN **College Basketball:** Providence vs. Georgetown
MSG *SportsDesk*
A-E *World of Survival*
TDC *Rendezvous*

**7:05**
MSG *New York Rangers GameNight*

**7:30**
2 *Entertainment Tonight*
4 *New Family Feud*
5 *Current Affair*
7 *Wheel of Fortune*
9 *Who's the Boss?*
11 **Movie:** *Karate Kid*
TBS *Andy Griffith*
SC **Basketball:** Miami vs. New Jersey
NICK *Looney Tunes*
MSG **Hockey:** New York Islanders vs. New York Rangers
A-E *Between the Wars*
TDC *World Monitor*
CNN *Crossfire*

**8:00**
2 *48 Hours*
4 *Unsolved Mysteries*
5 **Movie:** *20,000 Leagues Under the Sea*
7 *Wonder Years*
9 *Shades of L.A.*
13 *National Geographic Special*
21 **Movie:** *Show Boat (1951)*
31 *European Journal*
BRV *Wars of the Roses: Henry Tudor*
TBS **Movie:** *Firewalker*
HBO **Movie:** *Baby Boom*
MAX **Movie:** *Cinderella Liberty*
NICK *Mr. Ed*
TMC **Movie:** *Glory*
A-E *Air Power*
SHO **Movie:** *Revenge of the Nerds II: Nerds in Paradise*
TNT **Movie:** *The Horsemen*
TDC *Wild About Wheels*
CNN *Primenews*

**8:30**
7 *Growing Pains*
31 *American Interests*
NICK *Bewitched*
A-E *Crusade in the Pacific*
TDC *Discovery Sport*

**9:00**
2 *Jake and the Fatman*
4 *Night Court*
7 *Doogie Howser, M.D.*
9 *Street Legal*
13 *...Talking with David Frost*
31 *Eyes on the Prize II*
BRV *Carmen*
LIFE *Special*
NICK *Get Smart*
ESPN **College Basketball:** North Carolina vs. N.C. State
A-E *The Vietnam War with Walter Cronkite*
USA **Movie:** *Fatal Exposure*
TDC *Wings*
CNN *Larry King Live*

**9:30**
4 *Seinfeld*
7 *Anything But Love*
NICK *Dragnet*
SHO *Monica Piper: No, Monica...Just You*

**10:00**
2 *Top Cops*
4 *L.A. Law*
5 9 11 CNN News
7 *Barbara Walters Special*
13 *Moyers: Songs are Free with Bernice Johnson Reagon*
21 *National Geographic*
31 *South Africa Now*
TBS **Movie:** *Breakheart Pass*
HBO **Movie:** *Flashback*
MAX **Movie:** *Halloween 5: The Revenge of Michael Myers*
NICK *Saturday Night Live*
TMC **Movie:** *Stealing Heaven*
A-E *Living Dangerously*
SHO **Movie:** *Back to School*
TDC *Profiles of Nature: Bighorn Sheep*

**10:20**
TNT **Movie:** *The Wind and the Lion*

**10:30**
11 News
31 *News City*
NICK *Fernwood 2Night*
TDC *Wildlife Chronicles: They Walk on Water*

**11:00**
2 4 7 News
5 *M*A*S*H*
9 *Amen*
11 *Cheers*
13 *Thirteen Live*
21 *Nightly Business Report*
31 Korean Programming
NICK *Alfred Hitchcock*
A-E *Dave Coulier at the Improv*
TDC *Beyond Tomorrow*
CNN *Moneyline*

**11:15**
MSG **Boxing:** Leonard vs. Norris (R)

**11:30**
2 *Late Night I*
4 *Tonight Show*
5 *Personalities*
7 *Nightline*
9 *Arsenio Hall*
11 *The Honeymooners*
13 *Nightly Business Report*
21 *Eyes on the Prize: America's Civil Rights Years, 1954–1965*
NICK *Green Acres*
ESPN **College Basketball:** Oregon State vs. Oregon
TDC *Invention*
CNN *Sports Tonight*

**11:40**
MAX **Movie:** *Out on Bail*
SHO **Movie:** *Eleven Days, Eleven Nights*

**11:50**
HBO **Movie:** *Some Girls*

**MIDNIGHT**
5 *Love Connection*
7 *Into the Night*
11 *Odd Couple*
13 *Mystery*
BRV *Promised Land*
TBS **Movie:** *Julie*
NICK *Donna Reed*
TMC **Movie:** *976-Evil*
A-E *Air Power*
TDC *War Chronicles: North Africa--The Desert War*
CNN News

**12:30 a.m.**
2 *Late Night II*
4 *David Letterman*
5 *Kojak*
9 *Party Machine*
11 *The Jeffersons*
21 *Nightly Business Report*
NICK *Dobie Gillis*
A-E *Crusade in the Pacific*
TDC *Firepower*

**12:50 a.m.**
TNT **Movie:** *Thunder in the East*

**1:00 a.m.**
7 **Movie:** *Mirror, Mirror*
9 *New Twilight Zone*
11 News
13 *Alive From Off Center*
21 *3-2-1 Contact*
NICK *Patty Duke*
A-E *The Vietnam War with Walter Cronkite*
TDC *World Monitor*
CNN *Showbiz Today*

**1:15 a.m.**
SHO *Steven Banks Show*

**1:30 a.m.**
2 *Trump Cards*
4 *Later With Bob Costas*
13 *Today's Japan*
9 *Joe Franklin*
HBO *Sinbad: Brain Damaged*
MAX **Movie:** *Deep Space*
NICK *My Three Sons*
TDC *The Adventurers*

**1:50 a.m.**
SHO **Movie:** *Welcome Home*

**2:00 a.m.**
2 *Nightwatch*
4 News
11 *My Talk Show*
13 *MacNeil/Lehrer*
TBS **Movie:** *Finish Line*
NICK *Stop Smoking Breakthrough*
TMC *Juvenile Court*
TDC *Challenge*

**2:30 a.m.**
4 *Highway to Heaven*
11 **Movie:** *Cold Steel*
HBO **Movie:** *Coming to America*
NICK *Mr. Ed*

**3:00 a.m.**
5 **Movie:** *Born Innocent*
7 News
9 *Home Shopping Spree*
13 *Tomes and Talismans*
21 *Musical Encounter*
MAX **Movie:** *Island of 1,000 Delights*
NICK *Bewitched*
TMC **Movie:** *Gilda*
TNT **Movie:** *Two, Cairo*
USA **Movie:** *Fancy Pants*

**3:30 a.m.**
4 *Joker's Wild*
7 **Movie:** *The Daughters of Joshua Cabe*
NICK *Dragnet*
SHO *Richard Pryor Here and Now*

**4:00 a.m.**
4 *Instant Recall*
TBS *Leave It To Beaver*
NICK *Alfred Hitchcock Presents*

### THU., FEB. 7

**6:00**
2 4 7 CNN News
5 *Golden Girls*
9 *Cosby*
11 *21 Jump Street*
13 *New Jersey News*
21 *MacNeil/Lehrer*
31 Italian Programming
TBS *Beverly Hillbillies*
NICK *The Best of Double Dare*
TMC **Movie:** *Heartbreak Hotel*
A-E *The Avengers*
SHO **Movie:** *Rocket Gibraltar*
TNT *Gilligan's Island*
TDC *Beyond 2000*

**6:30**
2 4 7 News
5 *Night Court*
9 *Who's the Boss?*
13 *Live Wire*
TBS *Andy Griffith*
NICK *Make the Grade*
TNT *Bugs Bunny*

**7:00**
2 *Hard Copy*
4 5 News
7 *Jeopardy*
9 *Perfect Strangers*
11 *Growing Pains*
13 *MacNeil/Lehrer*
21 *21 Edition*
TBS *Happy Days*
HBO **Movie:** *Tap*
NICK *Inspector Gadget*
ESPN **College Basketball:** Arkansas vs. Houston
MSG *SportsDesk*
A-E *World of Survival*
TDC *Rendezvous*
CNN *Moneyline*

**7:30**
2 *Entertainment Tonight*
4 *New Family Feud*
5 *Current Affair*
7 *Wheel of Fortune*
9 *Who's the Boss?*
11 *Hogan Family*
21 *Nightly Business Report*
TBS *Andy Griffith*
SC **Basketball:** New Jersey vs. Washington
MAX **Movie:** *Thrillkill*
NICK *Looney Tunes*
MSG **Basketball:** Boston vs. New York
A-E *Between the Wars*
TDC *World Monitor*
CNN *Crossfire*

**8:00**
2 *Top Cops*
4 *Cosby Show*
5 *Simpsons*
7 *Father Dowling Mysteries*
9 **Movie:** *Perry Mason Returns*
11 **Movie:** *Blind Date*
13 *Mystery!--Poirot II: The Cornish Mystery*
21 *New Yankee Workshop*
31 *Vietnam: A TV History*
BRV *Spike Lee: The South Bank Show*
TBS **Movie:** *The Octagon*
NICK *Mr. Ed*
TMC **Movie:** *Cage*
A-E *World in Action*
SHO *Jimmie Walker and Friends II*
TNT **Basketball:** Chicago vs. Detroit
TDC *Arthur C. Clarke*
CNN *Primenews*

**8:30**
2 *The Flash*
4 *A Different World*
5 *Babes*
21 *This Old House*
NICK *Bewitched*
A-E *Challenge of the Seas*
TDC *Terra X*

**9:00**
4 *Cheers*
5 *Beverly Hills*
7 *Fantasies*
13 **Movie:** *Twelve Angry Men*

21 *Mystery!: Poirot II*
31 *Mama's Pushcart*
BRV *Peppermint Soda (S)*
HBO *Prison Stories: Women on the Inside*
LIFE **Movie:** *Mind Over Murder*
MAX **Movie:** *Glory*
NICK *Get Smart*
ESPN **College Basketball:** Virginia vs. Duke
A-E **Movie:** *Mary, Queen of Scots*
SHO **Movie:** *Howling IV: The Original Nightmare*
USA **Movie:** *The Incredible Hulk Returns*
TDC *Beyond 2000*
CNN *Larry King Live*

**9:30**
2 *Good Sports*
4 *Wings*
NICK *Dragnet*

**10:00**
2 *Knots Landing*
4 *L.A. Law*
5 9 11 CNN News
7 *Primetime Live*
21 *Strangers*
31 *To the End of the Rhine*
TBS **Movie:** *Raid on Entebbe*
NICK *Saturday Night Live*
TMC **Movie:** *Mississippi Burning*
TDC *The Adventurers*

**10:30**
13 *Intercom Prime Time*
31 *News City*
HBO *Hamlet: Behind the Scenes with Mel Gibson*
NICK *America 2Night*
MSG **College Basketball:** Arizona vs. UCLA
SHO **Movie:** *To Kill a Priest*
TDC *Dive to Adventure: Divers Paradise*

**10:50**
TNT **Movie:** *Objective, Burma!*

**11:00**
2 4 7 News
5 *M*A*S*H*
9 *Amen*
11 *Cheers*
21 *'Allo 'Allo!*
31 Korean Programming
BRV *Piaf: The Early Years*
HBO *Sneak Preview*
MAX **Movie:** *Curse II: The Bite*
NICK *Alfred Hitchcock Presents*
TDC *Vietnam: The Ten Thousand Day War*
CNN *Moneyline*

**11:10**
13 *Thirteen Live*

**11:30**
2 *Late Night I*
4 *Tonight Show*
5 *Personalities*
7 *Nightline*
9 *Arsenio Hall*
11 *Honeymooners*
21 *Eyes on the Prize: America's Civil Rights Years, 1954–1965*
NICK *Green Acres*
ESPN *SportsCenter*
A-E *Improv Tonite*
CNN *Sports Tonight*

**11:40**
13 *Nightly Business Report*

**MIDNIGHT**
5 *Love Connection*
7 *Into the Night*
11 *Odd Couple*
NICK *Donna Reed*
ESPN **College Basketball:** New Mexico vs. Colorado State
A-E *World in Action*
TDC *Timewatch: Summer of the Bomb*
CNN *Newsnight*

**12:10 a.m.**
13 *Masterpiece Theatre: 20th Anniversary Favorites*
TMC **Movie:** *Always*

**12:30 a.m.**
2 *Late Night II*
4 *David Letterman*
5 *Kojak*
9 *Party Machine*
11 *Jeffersons*
21 *21 Edition*
NICK *Dobie Gillis*
A-E *Challenge of the Seas*

**12:45 a.m.**
HBO **Movie:** *Cujo*
MAX **Movie:** *To Kill a Priest*
SHO **Movie:** *Fourth Story*

**1:00 a.m.**
7 **Movie:** *Nightmare in Badham County*
9 *New Twilight Zone*
11 News
21 *Assignment: The World*
BRV *Spike Lee: The South Bank Show*
TBS **Movie:** *The Great Escape*
NICK *Patty Duke*
USA **Movie:** *Airport*
TDC *World Monitor*
CNN *Showbiz Today*

**1:12 a.m.**
13 *Alive From Off Center*

**1:30 a.m.**
2 *Trump Cards*
4 *Later With Bob Costas*
9 *Joe Franklin*
21 *3-2-1 Contact*
NICK *My Three Sons*
TDC *Wildlife Chronicles*

**1:40 a.m.**
13 *Today's Japan*

**1:50 a.m.**
TNT **Movie:** *Tarawa Beachead*

**2:00 a.m.**
2 *Nightwatch*
4 News
11 *My Talk Show*
13 *MacNeil/Lehrer*
21 *Twentieth Century History*
NICK *Donna Reed*
TDC *America Coast to Coast: Alaska--The Great Land*

**2:30 a.m.**
4 *Highway to Heaven*
11 **Movie:** *Bear Island*
NICK *Mr. Ed*
SHO **Movie:** *Vanessa*

**2:40 a.m.**
MAX **Movie:** *Enter the Dragon*

**2:50 a.m.**
HBO **Movie:** *Heathers*

**3:00 a.m.**
5 **Movie:** *Dark Passage*
7 News
9 *Home Shopping Spree*
13 *Stepping Stones*
21 *Musical Encounter*
NICK *Bewitched*
TMC **Movie:** *Barfly*
USA **Movie:** *Pete 'n' Tillie*

**3:30 a.m.**
4 *Joker's Wild*
7 **Movie:** *Unchained/Nyoka & the Tigermen*
NICK *Dragnet*
TNT **Movie:** *Okinawa*

**3:45 a.m.**
SHO **Movie:** *Torch Song Trilogy*

**4:00 a.m.**
4 *Instant Recall*
NICK *Alfred Hitchcock Presents*
A-E **Movie:** *The Long Memory*

**4:30 a.m.**
11 *Trapper John, M.D.*
HBO *Hamlet: Behind the Scenes with Mel Gibson*

## FRI., FEB. 8

**6:00**
2 4 7 CNN News
5 *Golden Girls*
9 *Cosby*
11 *21 Jump Street*
13 *New Jersey News*
21 *MacNeil/Lehrer*
31 Italian Programming
TBS *Beverly Hillbillies*
NICK *The Best of Double Dare*
TMC **Movie:** *A Man Called Sarge*
A-E *The Avengers*
TNT *Gilligan's Island*
TDC *Beyond 2000*

**6:30**
2 4 7 News
5 *Night Court*
9 *Who's the Boss?*
13 *Live Wire*
TBS *Andy Griffith*
MAX **Movie:** *Revenge of the Nerds II: Nerds in Paradise*
NICK *Make the Grade*
SHO *It's Garry Shandling's Show*
TNT *Bugs Bunny*

**7:00**
2 *Hard Copy*
4 5 News
7 *Jeopardy*
9 *Perfect Strangers*
11 *Growing Pains*
13 *MacNeil/Lehrer*
21 *21 Edition*
TBS *Happy Days*
HBO **Movie:** *Teen Witch*
SC *P.J. Carlesimo Show*
NICK *Inspector Gadget*
MSG *SportsDesk*
A-E *World of Survival*
SHO **Movie:** *Starman*
USA *MacGyver*
TDC *Rendezvous*
CNN *Moneyline*

**7:30**
2 *Entertainment Tonight*
4 *New Family Feud*
5 *Current Affair*
7 *Wheel of Fortune*
9 *Who's the Boss?*
11 *Hogan Family*
21 *Nightly Business Report*
TBS *Andy Griffith*
SC **Hockey:** New York vs. Detroit
NICK *Looney Tunes*
TMC **Movie:** *Alien Nation*
MSG **Hockey:** Vancouver vs. New York Rangers
A-E *Between the Wars*
TDC *World Monitor*
CNN *Crossfire*

**8:00**
2 *Guns of Paradise*
4 *Super Bloopers and New Practical Jokes*
5 *America's Most Wanted*
7 *Full House*
9 *She-Wolf of London*
11 **Movie:** *Peggy Sue Got Married*
13 *Washington Week in Review*
21 *Executive Stress*
31 *Adam Smith's Moneyworld*
BRV *The Duelists*
TBS **Movie:** *Breaker! Breaker*
MAX **Movie:** *The Forbidden Dance*
NICK *Mr. Ed*
ESPN **Skiing:** The Plymouth U.S. Men's Pro Ski Tour (from 1/26)
A-E **Movie:** *Matewan*
TNT **Movie:** *Gymkata*
USA *Murder She Wrote*
TDC *Wild Things*
CNN *Primenews*

**8:30**
7 *Family Matters*
13 *Wall $treet Week*
21 *Keep it in the Family*
31 *Washington Week in Review*
HBO **Movie:** *Her Alibi*
NICK *Bewitched*

**9:00**
2 *Dallas*
4 *Dark Shadows*
5 *Against the Law*
7 *Perfect Strangers*
9 *Neon Rider*
13 *Great Performances--Dance in America: The Alvin Ailey American Dance Theatre: Steps Ahead*
21 *Three Up, Two Down*
31 *This Old House*
LIFE **Movie:** *Why Me?*
NICK *Get Smart*
TMC **Movie:** *Duck Soup*
ESPN **Track & Field**
SHO **Movie:** *Glory*
TDC *War Chronicles: North Africa--The Desert War*
CNN *Larry King Live*

**9:30**
7 *Going Places*
21 *Open All Hours*
31 *Hometime*
NICK *Dragnet*
TDC *Firepower: Red Falcons*

**9:40**
MAX **Movie:** *Racing with the Moon*

**10:00**
2 *Sons and Daughters*
4 *Midnight Caller*
5 9 11 CNN News
7 *20/20*
13 *Lionel Hampton: Back to Paradise*
21 *Solo*
31 *Cinema Showcase*
BRV *Tania Maria*
TBS **Movie:** *Guns of Diablo*
NICK *Saturday Night Live*
TNT *NBA Basketball: All-Star Friday Night*
TDC *Timewatch*

**10:30**
11 News
21 *Colin's Sandwich*
31 *News City*
NICK *Fernwood 2Night*
MSG **Boxing:** Leonard vs. Norris (R)

**10:15**
HBO **Movie:** *Runaway*
TMC **Movie:** *Horse Feathers*

**11:00**
2 4 7 News
5 *M*A*S*H*
9 *Amen*
11 *Cheers*
13 *Live Wire*
21 *Alexei Sayle's Stuff*
31 *World TV*
BRV **Movie:** *Down By Law*
NICK *Alfred Hitchcock Presents*
A-E *Jack Jones at the Improv*
SHO **Movie:** *Basket Case II*
TNT **Movie:** *Buddy Buddy*
TDC *Safari: Prince of the Predators*
CNN *Moneyline*

**11:15**
TMC **Movie:** *Monkey Business*
MSG **Lacrosse:** New York Saints vs. Detroit

**11:30**
2 *Late Night I*
4 *Tonight Show*
5 *Personalities*
7 *Nightline*
9 *Arsenio Hall*
11 *Honeymooners*
13 *Nightly Business Report*
21 *Eyes on the Prize: America's Civil Rights Years, 1954–1965*
MAX **Movie:** *Sex Appeal*
NICK *Green Acres*
CNN *Sports Tonight*

**11:50**
TBS **Movie:** *Frogs*

**MIDNIGHT**
5 *Love Connection*
7 *Into the Night*
11 *Odd Couple*
13 *Austin City Limits*
HBO *The Kids in the Hall*
NICK *Donna Reed*
A-E **Movie:** *Matewan*
USA **Movie:** *Sizzle Beach USA*
TDC *Discovery Showcase: JFK--The Race for the White House*
CNN *Newsnight*

**12:30 a.m.**
2 *Late Night II*
4 *David Letterman*
5 *Kojak*
9 *Party Machine*
11 *The Jeffersons*
21 **Movie:** *Ryan's Daughter*
HBO **Movie:** *Spellbinder*
NICK *Dobie Gillis*
TMC **Movie:** *The Cocoanuts*

**12:45 a.m.**
SHO **Movie:** *Sensual Awakening*

**1:00 a.m.**
7 **Movie:** *Curse of the Black Widow*
9 *New Twilight Zone*
11 News
13 *The 90's*
BRV *The Duelists*
MAX **Movie:** *The Brain*
NICK *Patty Duke*
TNT **Movie:** *The Out-of-Towners*
TDC *World Monitor*
CNN *Showbiz Today*

**1:30 a.m.**
2 *Trump Card*
4 *Friday Night Videos*
9 *Joe Franklin*
NICK *My Three Sons*
TDC *Dive to Adventure*

**1:50 a.m.**
TBS **Movie:** *The Savage Bees*

**2:00 a.m.**
2 **Movie:** *Herbie Rides Again*
11 *My Talk Show*
13 *MacNeil/Lehrer*
NICK *Donna Reed*
USA **Movie:** *Class of Nuke'em High*
TDC *TDC-TV*

**2:15 a.m.**
HBO **Movie:** *Altered States*
TMC **Movie:** *At the Circus*
SHO **Movie:** *W.B. Blue and the Bean*

**2:30 a.m.**
11 **Movie:** *Charro*
4 *America's Top Ten*
MAX **Movie:** *Stripped to Kill II*
NICK *Mr. Ed*

**3:00 a.m.**
4 *Highway to Heaven*
5 **Movie:** *Tenspeed & Brownshoe*
7 News
9 *Home Shopping Spree*
13 *Saludos!*
NICK *Bewitched*
TNT **Movie:** *Stranger Than Paradise*

**3:30 a.m.**
7 **Movie:** *Twice Told Tales*
NICK *Dragnet*
TMC **Movie:** *Go West*

**3:50 a.m.**
21 **Movie:** *Abraham Lincoln*

**4:00 a.m.**
4 *Joker's Wild*
HBO **Movie:** *Blind Fear*
MAX **Movie:** *The Man Who Wasn't There*
NICK *Alfred Hitchcock Presents*
A-E **Movie:** *The Live and Loves of a She Devil*
SHO **Movie:** *Hollywood Hot Tubs 2*
USA **Movie:** *Rented Lips*

**4:10 a.m.**
2 **Movie:** *UFO Journals*

## MON., FEB. 11

**6:00**
2 4 7 CNN News
5 *Golden Girls*
9 *Cosby*
11 *21 Jump Street*
13 *Retirement: Beyond the Gold Watch*
21 *MacNeil/Lehrer*
31 Italian Programming (concludes at 8)
TBS *Beverly Hillbillies*
MAX **Movie:** *Racing with the Moon*
NICK *Best of Double Dare*
TMC **Movie:** *Starman*
A-E *The Avengers*
SHO *Robin Hood: Lord of the Trees*
TNT *Gilligan's Island*
TDC *Beyond 2000*

**6:30**
2 4 7 News
5 *Night Court*
9 *Who's the Boss?*
13 *Live Wire*
TBS *Andy Griffith*
NICK *Make the Grade*
TNT *Bugs Bunny*

**7:00**
2 *Hard Copy*
4 5 News
7 *Jeopardy*
9 *Perfect Strangers*
11 *Growing Pains*

13 *MacNeil/Lehrer*
21 *21 Edition*
TBS *Happy Days*
SC *Ed Randall's Talking Baseball*
NICK *Inspector Gadget*
MSG *SportsDesk*
A-E *World of Survival*
SHO *Robin Hood: Lord of the Trees*
TDC *Rendezvous*
CNN *Moneyline*

**7:30**
2 *Entertainment Tonight*
4 *New Family Feud*
5 *A Current Affair*
7 *Wheel of Fortune*
9 *Who's the Boss?*
11 *Hogan Family*
21 *Nightly Business Report*
TBS *Sanford and Son*
HBO *Babar*
SC **College Basketball**
NICK *Looney Tunes*
ESPN **College Basketball:** Georgetown vs. Connecticut
A-E *Between the Wars*
TDC *World Monitor*
CNN *Crossfire*

**8:00**
2 *Evening Shade*
4 *Fresh Prince of Bel Air*
5 **Movie:** *Young Guns*
7 *MacGyver*
9 **Movie:** *Gandhi, Pt. 2*
11 **Movie:** *Nighthawks*
13 *Travels--L.A. Is It*
21 *The Frugal Gourmet*
31 *Eye On Dance*
BRV *Medium Cool*
TBS **Movie:** *Helter Skelter*
HBO **Movie:** *Say Anything…*
MAX **Movie:** *Butch Cassidy and the Sundance Kid*
NICK *Mr. Ed*
TMC **Movie:** *Glory*
A-E *David L. Wolper Presents--They've Killed President Lincoln!*
SHO **Movie:** *Listen to Me*
TNT *Kisses*
USA *Westminster Kennel Club Dog Show*
TDC *Safari*
CNN *Primenews*

**8:30**
2 *Major Dad*
4 *Blossom*
21 *Today's Gourmet*
31 *First Exposure: Student Film*
NICK *Bewitched*

**9:00**
2 *Murphy Brown*
4 **Movie:** *Perry Mason: The Case of the Maligned Mobster*
7 **Movie:** *Deadly Intentions…Again?*
13 *The American Experience*
21 *Innovation Special*
31 *Bookmark*
LIFE **Movie:** *Poor Little Rich Girl*
NICK *Get Smart*
A-E *Miss Marple: Body in the Library*
TNT **Movie:** *Forever Darling*
TDC *Discovery Showcase*
CNN *Larry King Live*

**9:30**
2 *Designing Women*
31 *Glasnost Film Festival*
NICK *Dragnet*
ESPN **College Basketball:** Michigan vs. Ohio State

**10:00**
2 *Connie Chung Special*
5 9 11 CNN News
13 *Intercom Prime Time--Cambodia: The Betrayal*
21 *The American Experience*
BRV *La Sylphide*
HBO **Movie:** *Mind Games*
MAX **Movie:** *Hard to Kill*
NICK *Saturday Night Live*
TMC **Movie:** *One Man Force*
A-E *Shake Hands Forever*
SHO *Showtime Championship Boxing*
TDC *A World Away*

**10:30**
31 *News City*
NICK *Fernwood 2Night*

**11:00**
5 *M*A*S*H*
2 4 7 News
9 *Amen*
11 *Cheers*
13 *Live Wire*
21 *'Allo 'Allo!*
31 Korean Programming
BRV *Wings of Desire (S)*
NICK *Alfred Hitchcock Presents*
A-E *Josh Taylor at the Improv*
SHO **Movie:** *Hit List*
TNT *Kisses*
TDC *Wild Things*
CNN *Moneyline*

**11:30**
2 *America Tonight*
4 *Tonight Show*
5 *Personalities*
7 *Nightline*
9 *Arsenio Hall*
11 *Honeymooners*
13 *Nightly Business Report*
21 *Eyes on the Prize: America's Civil Rights Years, 1954–1965*
HBO *The Kids in the Hall*
NICK *Green Acres*
TMC **Movie:** *She-Devil*
CNN *Sports Tonight*

**11:45**
MAX **Movie:** *The Marilyn Diaries*

**MIDNIGHT**
2 *Late Night I*
5 *Love Connection*
7 *Into the Night*
11 *Odd Couple*
13 *Great Performances--Dance in America: The Alvin Ailey American Dance Theater: Steps Ahead*
TBS **Movie:** *National Geographic Explorer*
HBO **Movie:** *The Keep*
NICK *Donna Reed*
ESPN **College Basketball:** New Mexico vs. Cal-Santa Barbara
A-E *David L. Wolper Presents--They've Killed President Lincoln!*
TNT **Movie:** *Forever Darling*
TDC *Beyond 2000*
CNN News

**12:30 a.m.**
4 *Late Night with David Letterman*
5 *Kojak*
9 *Party Machine*
11 *The Jeffersons*
21 *21 Edition*
NICK *Dobie Gillis*
SHO **Movie:** *Tough Guys Don't Dance*

**1:00 a.m.**
7 **Movie:** *The Silent Partner*
9 *New Twilight Zone*
11 News
13 *Alive From Off Center*
21 *Tomes & Talismans*
NICK *Patty Duke*
A-E *Miss Marple: Body in the Library*
TDC *World Monitor*
CNN *Showbiz Today*

**1:12 a.m.**
2 *Late Night II*

**1:20 a.m.**
MAX **Movie:** *The Forbidden Dance*

**1:30 a.m.**
4 *Later with Bob Costas*
5 *McCreary Report*
9 *Joe Franklin*
13 *Today's Japan*
NICK *My Three Sons*
TMC **Movie:** *Games That Lovers Play*
USA **Movie:** *Crimes of Violence*
TDC *Wild About Wheels*

**1:40 a.m.**
HBO *One Night Stand: Rick Overton*

**2:00 a.m.**
4 News
11 *My Talk Show*
13 *MacNeil/Lehrer*
TBS **Movie:** *Treachery and Greed on the Planet of the Apes*
NICK *Donna Reed*
TNT **Movie:** *The Bliss of Mrs. Blossom*
TDC *Discovery Sport*

**2:16 a.m.**
2 *Nightwatch*
HBO **Movie:** *Blades*

**2:30 a.m.**
4 *Highway to Heaven*
11 **Movie:** *Bless All the Dear Children*
NICK *Mr. Ed*
SHO **Movie:** *The Banker*
TDC *Wheels in Sport: Four-Wheeled Thoroughbreds*

**3:00 a.m.**
5 **Movie:** *A Change of Seasons*
7 **Movie:** *Portrait of a Rebel*
9 *Home Shopping Spree*
13 *Starfinder*
21 *Musical Encounter*
MAX **Movie:** *Criminal Law*
NICK *Bewitched*
TMC **Movie:** *Starman*

**3:30 a.m.**
4 *Joker's Wild*
USA **Movie:** *Secret Executioners*

**3:50 a.m.**
HBO **Movie:** *Cujo*

**4:00 a.m.**
4 *Instant Recall*
NICK *Alfred Hitchcock Presents*
A-E **Movie:** *San Demetrio, London*
SHO **Movie:** *Stand By Me*
TNT **Movie:** *Ivy*

## TUE., FEB. 12

**6:00**
2 4 7 CNN News
5 *Golden Girls*
9 *Cosby*
11 *21 Jump Street*
13 *This Little Light*
21 *MacNeil/Lehrer*
31 Italian Programming
TBS *Beverly Hillbillies*
HBO **Movie:** *Real Genius*
NICK *Best of Double Dare*
TMC **Movie:** *Psychó*
A-E *The Avengers*
SHO **Movie:** *Dirty Rotten Scoundrels*
TNT *Gilligan's Island*
TDC *Beyond 2000*

**6:30**
2 4 7 News
5 *Night Court*
9 *Who's the Boss?*
13 *Live Wire*
TBS *Andy Griffith*
MAX **Movie:** *Beverly Hills Brats*
NICK *Make the Grade*
TNT *Bugs Bunny*

**7:00**
2 *Hard Copy*
4 5 News
7 *Jeopardy*
9 *Perfect Strangers*
11 *Growing Pains*
13 *MacNeil/Lehrer*
21 *21 Edition*
TBS *Happy Days*
SC **College Basketball:** Pittsburgh vs. Seton Hall
NICK *Inspector Gadget*
MSG *SportsDesk*
A-E *World of Survival*
TDC *Rendezvous*
CNN *Moneyline*

**7:30**
2 *Entertainment Tonight*
4 *New Family Feud*
5 *Current Affair*
7 *Wheel of Fortune*
9 *Who's the Boss?*
11 *The Hogan Family*
21 *Nightly Business Report*
TBS *Sanford and Son*
NICK *Looney Tunes*
ESPN **College Basketball:** Kansas vs. Missouri
MSG **Basketball:** New York vs. Indiana
A-E *Between the Wars*
TDC *World Monitor*
CNN *Crossfire*

**8:00**
2 *Rescue 911*
4 *Matlock*
5 **Movie:** *American Gigolo*
7 *Who's the Boss?*
9 *They Came From Outer Space*
11 **Movie:** *Rocky IV*
13 *Nova*
21 *National Geographic*
31 *Seasons of Life*
BRV *Laurence Olivier: A Life, Pt. I--The South Bank Show*
TBS **Movie:** *Blood Vows: The Story of a Mafia Wife*
HBO **Movie:** *Coming to America*
MAX **Movie:** *Hawks*
NICK *Mr. Ed*
TMC **Movie:** *Miracle in Harlem*
A-E *Biography: JFK: In His Own Words*
SHO **Movie:** *Adam's Rib*
TNT **Basketball:** L.A. Lakers vs. Phoenix
TDC *Vietnam: The Ten Thousand Day War*
CNN *Primenews*

**8:30**
7 *Davis Rules*
NICK *Bewitched*

**9:00**
2 **Movie:** *Not of This World*
4 *In the Heat of the Night*
7 *Roseanne*
9 *Amazing Stories*
13 *Frontline*
21 *Nova*
31 *Moyers/Songs Are Free with Bernice Johnson Reagon*
LIFE **Movie:** *Poor Little Rich Girl*
NICK *Get Smart*
ESPN **College Basketball:** St. John's vs. Boston
A-E *Madama Butterfly*
USA **Movie:** *Snow Kill*
TDC *Beyond Tomorrow*
CNN *Larry King Live*

**9:30**
7 *Coach*
BRV *Laurence Olivier: A Life, Pt. II--The South Bank Show*
NICK *Dragnet*
TMC *Paul Robeson: Tribute to an Artist*
TDC *Invention*

**10:00**
4 *Law & Order*
5 9 11 CNN News
7 *thirtysomething*
13 *Intercom Prime Time*
21 *Nature of Things*
31 *Wild America*
TBS **Movie:** *The Legend of Lizzie Borden*
HBO *Doing Time: Life Inside the Big House*
MAX **Movie:** *To Kill a Priest*
NICK *Saturday Night Live*
TMC **Movie:** *Twins*
MSG *Westminster Kennel Club Dog Show (DB)*
SHO **Movie:** *Glory*
TDC *Australian Animals Adrift in Time*

**10:20**
TNT **Movie:** *$*

**10:30**
11 News
31 *News City*
NICK *Fernwood 2Night*

**11:00**
2 4 7 News
5 *M*A*S*H*
9 *Amen*
11 *Cheers*
13 *Live Wire*
21 *'Allo 'Allo*
31 Korean Programming
BRV *The Beggar's Opera*
HBO **Movie:** *Flashback*
NICK *Alfred Hitchcock Presents*
TDC *Wings*
CNN *Moneyline*

**11:30**
2 *America Tonight*
4 *Tonight Show*
5 *Personalities*
7 *Nightline*
9 *Arsenio Hall*
11 *Honeymooners*
13 *Nightly Business Report*
21 *Eyes on the Prize II*
NICK *Green Acres*
CNN *Sports Tonight*

**11:45**
TMC **Movie:** *Danger Zone II*

**MIDNIGHT**
2 *Late Night I*
5 *Love Connection*
7 *Into the Night*
11 *Odd Couple*
13 *Intercom*
TBS **Movie:** *Sybil*
MAX **Movie:** *Next of Kin*
NICK *Donna Reed*
A-E *Biography--JFK: In His Own Words*
SHO *W.B. Blue and the Bean*
TDC *Survival!*
CNN *Newsnight*

**12:30 a.m.**
4 *David Letterman*
5 *Kojak*
9 *Party Machine*
11 *The Jeffersons*
13 *Art Blakey: The Jazz Messenger*
21 *21 Edition*
NICK *Dobie Gillis*

**12:45 a.m.**
BRV *Dance of Death*
HBO **Movie:** *Stewardess School*
TNT **Movie:** *The Narrow Margin*

**1:00 a.m.**
7 **Movie:** *Brief Encounter*
9 *New Twilight Zone*
11 News
21 *Tomes & Talismans*
NICK *Patty Duke*
TDC *World Monitor*
CNN *Showbiz Today*

**1:12 a.m.**
2 *Late Night II*

**1:20 a.m.**
TMC **Movie:** *Ministry of Vengeance*

**1:30 a.m.**
4 *Later With Bob Costas*
9 *Joe Franklin*
13 *Today's Japan*
NICK *My Three Sons*
SHO **Movie:** *Cobra*
TDC *Profiles of Nature: The Hooded Seal*

**1:50 a.m.**
MAX **Movie:** *Cinderella Liberty*

**2:00 a.m.**
4 News
11 *My Talk Show*
13 *MacNeil/Lehrer*
NICK *Donna Reed*
TDC *A World Away: Hungary--Land of Hospitality*

**2:16 a.m.**
2 *Nightwatch*
HBO *The Kids in the Hall*
TNT **Movie:** *Abe Lincoln In Illinois*

**2:30 a.m.**
4 *Highway to Heaven*
11 **Movie:** *Come Back Charleston Blue*
NICK *Mr. Ed*

**2:50 a.m.**
HBO **Movie:** *Action Jackson*

**3:00 a.m.**
5 **Movie:** *Charly*
7 **Movie:** *Olly, Olly Oxen Free*
9 *Home Shopping Spree*
13 *Global Links*
21 *Musical Encounter*
TMC **Movie:** *Psycho*
SHO **Movie:** *Welcome Home*
USA **Movie:** *The Private Life of Henry VIII*

**3:15 a.m.**
BRV *Long Day's Journey Into Night*

**3:30 a.m.**
4 *Joker's Wild*

**3:50 a.m.**
MAX **Movie:** *Thrillkill*

**4:00 a.m.**
4 *Instant Recall*
TBS *Leave It To Beaver*
NICK *Alfred Hitchcock Presents*
A-E **Movie:** *Morroco*

# Weekend, Feb. 9 –10

## SAT., FEB. 9

**8:00 a.m.**
2 *Muppet Babies*
4 *Camp Candy*
5 *Zazoo U*
7 *The New Adventures of Winnie the Pooh*
13 *Wall $treet Week*
21 *Tracks Ahead*
31 *Japanese TV*
TBS *Bonanza*
NICK *Count Duckula*
ESPN *Fishing*
A-E *Journey to Adventure*
SHO **Movie:** *Revenge of the Nerds II: Nerds in Paradise*
TNT *The Travels of Jaime McPheeters*
CNN *Daybreak*

**8:30 a.m.**
2 *California Raisins*
4 *Rick Moranis at Gravedale High*
5 *Bobby's World*
7 *The Wizard of Oz*
13 *Adam Smith's Money World*
21 *Adventures in Scale Modeling*
NICK *Heathcliff*
A-E *World of Survival*
CNN *The Big Story*

**9:00 a.m.**
2 *Garfield and Friends*
5 *Tom and Jerry's Kids*
7 *Slimer! and the Real Ghostbusters*
11 *Wrestling*
13 *Bookmark*
21 *Woodwright's Shop*
TBS *Wrestling*
HBO **Movie:** *Stagecoach*
MAX **Movie:** *Loverboy*
NICK *Yogi Bear*
TMC **Movie:** *At the Circus*
A-E **Movie:** *The Son of Monte Cristo*
TNT *Hondo*
TDC *Bill Burrud's Animal Odyssey*

**9:30 a.m.**
4 *Captain N*
5 *Attack of the Killer Tomatoes*
13 *One on One*
21 *New Yankee Workshop*
NICK *Inspector Gadget*
SHO **Movie:** *Tillie and Gus*
CNN *Moneyweek*

**10:00 a.m.**
2 *Teenage Mutant Ninja Turtles*
4 *Kid 'n' Play*
5 *Piggsburgh Pigs*
7 *Beetlejuice*
11 *Soul Train*
13 *Firing Line*
21 *Hometime*
31 *Bienvenue En France*
TBS *National Geographic Explorer*
NICK *Nickelodeon's Most Wanted: Yogi Bear!*
TNT *How the West Was Won*
TDC *Profiles of Nature*

**10:30 a.m.**
4 *Chipmunks/Movies*
5 *Fun House*
7 *New Kids on the Block*
13 *American Interests*
21 *This Old House*
31 *Washington Week in Review*
NICK *Count Duckula*
TMC **Movie:** *Duck Soup*
SHO **Movie:** *Dead Reckoning*
TDC *Wildlife Chronicles*

**10:40 a.m.**
MAX **Movie:** *They Were Expendable*

**11:00 a.m.**
2 *Bill and Ted's Excellent Adventure*
4 *Saved by the Bell*
5 *Captain Planet and the Planeteers*
7 *Bugs Bunny*
9 *Superman*
11 *Star Search*
13 *Tony Brown's Journal*
21 *From a Country Garden*
31 *Eye on Asia*
HBO *Sports Illustrated: The Making of the Swimsuit Issue*
NICK *Think Fast*
A-E *Children of the Jaguar*
TDC *Safari*

**11:30 a.m.**
2 *Pee Wee's Playhouse*
4 *Guys Next Door*
5 *Thunder Cats*
9 *Dracula*
13 *Open Mind*
21 *Victory Garden*
NICK *Double Dare*

**11:40 a.m.**
TMC **Movie:** *Blaze*

**NOON**
2 *Dink, the Little Dinosaur*
4 TNT *NBA All-Star Stay in School*
5 *Wrestling*
7 *Little Rosey*
9 *It's a Knockout*
11 *Happy Days*
13 *America's Defense Monitor*
21 *Gourmet Cooking*
31 *Video Music Box*
TBS **Movie:** *The Outfit*
HBO **Movie:** *The Monster Squad*
NICK *Dennis the Menace*
A-E *Nippon: Japan Since 1945*
USA **Movie:** *The Nest*
TDC *Films for the Family: Curse of the Mayan Temple*

**12:30**
2 **College Basketball Doubleheader**
7 *Weekend Special: Runaway Ralph, Pt. 2*
11 **Movie:** *Teen Wolf Too*
13 *South Africa Now*
21 *Cuisine Rapide*
SHO **Movie:** *Back to the Future Pt. II*
CNN *Evans & Novak*

**1:00**
4 *America's Top Ten*
5 *American Gladiators*
7 *Sports Quest with Larry Bowa*
9 *New Adam 12*
13 *National Geographic Special*
21 *Frugal Gourmet*
31 *Pakistani Television*
MAX **Movie:** *The Culpepper Cattle Company*
NICK *Lassie*
ESPN **LPGA Golf**
MSG **College Basketball:** Southern Mississippi vs. Memphis State
A-E *David L. Wolper Presents--Trial at Nuremberg*
TNT **Movie:** *This Island Earth*

**1:30**
4 *Sports Express*
7 *Runaway with the Rich and Famous*
9 *New Dragnet*
21 *Travelin' Gourmet*
HBO **Movie:** *Real Genius*

**1:40**
TMC **Movie:** *The Secret of the Ice Caves*

**2:00**
5 **Movie:** *Dragonslayer*
7 *U.S. Pro Ski*
9 *Airwolf*
13 *Moyers: Songs are Free with Benice Johnson Reagon*
21 *Joy of Painting*
31 *American Art Forum*
TBS **Movie:** *Kelly's Heroes*
NICK *Special Delivery*
A-E *The Golden Age of Rock 'n' Roll*
USA **Movie:** *The Swarm*
TDC *A World Away*

**2:30**
4 *Sportsworld--European Figure Skating Championships*
11 **Movie:** *Kung Fu: The Movie*
21 *Welcome to My Studio*
31 *State of the Arts*
MAX **Movie:** *Cocoon: The Return*
SHO **Movie:** *The Big Blue*

**3:00**
7 *Professional Bowlers Tour*
9 *They Came From Outer Space*
13 *Nova*
21 *Motorweek*
31 *Eye on Dance*
ESPN Women's Tennis
MSG **College Basketball:** Florida vs. Louisville
A-E **Movie:** *Johnny Dark*
TNT **Movie:** *Night of the Lepus*
TDC *Discovery Showcase*

**3:30**
21 *Rod and Reel Streamside*
31 *All About TV*
HBO *Gunplay: The Last Day in the Life of Brian Darling*
TMC **Movie:** *Cocoon: The Return*
CNN *Your Money*

**4:00**
5 *Facts of Life*
9 *She-Wolf of London*
13 *Motorweek*
21 *Classic Car Shop*
31 *Sounds Brazilian*
HBO **Movie:** *Being There*
NICK *You Can't Do That on Television*
TDC *Vietnam: The Ten Thousand Day War*

**4:30**
2 *Olympic Sportcast*
4 *Bob Hope Chrysler Golf Classic*
5 *What a Dummy*
7 *Wide World of Sports*
11 **Movie:** *Karate Kid*
13 *Hometime*
21 *Star Cops*
31 *South Africa Now*
MAX **Movie:** *Beverly Hills Brats*
SHO **Movie:** *Rocky*

**5:00**
5 *Mr. Belvedere*
9 *Knight Rider*
13 *Matters of Taste*
31 *American Interests*
BRV *Sapphire*
TBS *Fishing with Roland Martin*
NICK *Mr. Wizard's World*
ESPN **Skiing:**
A-E *Caroline's Comedy Hour*
TNT *Logan's Run*
TDC *Discovery Sport*

**5:30**
5 *Harry and the Hendersons*
13 *New Yankee Workshop*
21 *Doctor Who*
31 *European Journal*
TBS *Fishing with Orlando Wilson*
NICK *Dennis the Menace*
TMC **Movie:** *Fast Food*
TDC *Wild About Wheels*
CNN *Newsmaker Saturday*

**6:00**
2 *Channel 2 the People*
7 CNN News
9 *A Team*
5 *Three's Company*
13 *Innovation*
31 *Polish TV Network*
TBS *World Championship Wrestling*
LIFE **Movie:** *Return of the Six Million Dollar Man and the Bionic Woman*
MAX **Movie:** *Iron Eagle II*
NICK *Wild and Crazy Kids*
ESPN Senior PGA Tour
MSG **College Basketball:** Arizona State vs. USC
A-E *Miss Marple: Body in the Library*
TNT *Bugs Bunny & Pals*
TDC *Beyond 2000*

**6:15**
HBO **Movie:** *Back to School*

**6:30**
2 4 News
5 *All in the Family*
13 *Wild America*
31 *Hello Austria/Hello Vienna*
BRV *Parker Adderson, Philosopher*
NICK *Family Double Dare*
SHO **Movie:** *Revenge of the Nerds II: Nerds in Paradise*
CNN *Pinnacle*

**7:00**
2 News
4 *Roggin's Heroes*
5 *Golden Girls*
7 *News Magazine*
9 *Amen*
11 *Star Trek: The Next Generation*
13 *Nature*
21 *Design Classics*
31 Italian Programming
NICK *Inspector Gadget*
TMC **Movie:** *Dirty Rotten Scoundrels*
A-E *All Creatures Great and Small*
TNT *NBA Basketball: All-Star Saturday*
TDC *America Coast to Coast: Alaska--The Great Land*

**7:30**
2 *Studio 22*
4 *Memories: Then and Now*
5 *Night Court*
7 *New York Views*
9 *227*
21 *This Old House*
BRV *Champlin on Film: Daniel Day-Lewis*
NICK *Looney Tunes*
CNN *Sports Saturday*

**8:00**
2 *Uncle Buck*
4 *Amen*
5 *Totally Hidden Videos*
7 *Young Riders*
9 **College Basketball:** St. John's vs. Providence
11 **Movie:** *The Man with Two Brains*
13 *Channel Crossings Special: Pennies From Heaven*
21 *Jacques Cousteau*
31 *The Rise and Fall of Reginald Perrin*
BRV *The Beggar's Opera*
TBS **Movie:** *Thirty Seconds Over Tokyo*
HBO **Movie:** *Hard to Kill*
SC **Hockey:** Islanders vs. Toronto
LIFE **Movie:** *Bionic Showdown: The Six Million Dollar Man and the Bionic Woman*
MAX **Movie:** *Three Amigos*
NICK *Looney Tunes*
ESPN **Baseball:** ABCA Hall of Fame Tournament
MSG **Hockey:** New York Rangers vs. Montreal
A-E **Movie:** *Over the Edge*
SHO **Movie:** *Back to the Future, Pt. II*
USA **Movie:** *The Omen*
TDC *Challenge*
CNN *Primenews*

**8:30**
2 *Lenny*
4 *Fanelli Boys*
5 *TBA*
31 *Shelley*
NICK *Bewitched*

**9:00**
2 **Movie:** *Dirty Dancing*
4 *Golden Girls*
5 *Cops*
7 *Under Cover*
21 *National Geograhic*
31 *Ripping Yarns*
NICK *Get Smart*
TMC **Movie:** *Blaze*
TDC *Wings*
CNN *Showbiz Week*

**9:30**
4 *Empty Nest*
5 *Cops*
13 *Film on Film: Martin Scorsese Directs*
31 *Two's Company*
NICK *Dragnet*

**9:45**
HBO *One Night Stand: Rick Overton*

**10:00**
5 9 11 CNN News
4 *Carol & Company*
7 *Twin Peaks*
21 *Countdown to War*
31 *'Allo 'Allo*
BRV *Lenny Henry Show*
MAX **Movie:** *Halloween 5: The Revenge of Michael Myers*
NICK *Saturday Night Live*
A-E *Comedy on the Road*
SHO *Championship Boxing*
TNT **Movie:** *The Beastmaster*
TDC *Survival!*

**10:15**
HBO **Movie:** *The Mighty Quinn*

**10:30**
4 *Dear John*
5 *M*A*S*H*
9 *Taxi*
13 **Movie:** *Scarface*
31 *Just for Laughs*
BRV *Lenny Henry*
NICK *Fernwood 2Night*
USA **Movie:** *Damien: The Omen II*

**11:00**
2 4 7 News
5 *Comic Strip Live*
9 *Howard Stern*
11 *The Odd Couple*
31 *World TV*
BRV *Dance of Death*
SC **College Basketball:** USF vs. St. Mary's
NICK *Alfred Hitchcock*
TMC **Movie:** *Evil Dead*
A-E *Sara Gilbert at the Improv*
TDC *TDC-TV*

**11:30**
2 *Big Break*
4 *Saturday Night Live*
7 **Movie:** *The Image Maker*
11 **Movie:** *Arsenic and Old Lace*
21 *Off-Hollywood*
MAX **Movie:** *Rising Storm*
NICK *Green Acres*
CNN *Sports Tonight*

**11:45**
SHO **Movie:** *The Seduction of Inga*

**MIDNIGHT**
5 *American Gladiators*
9 *Barney Miller*
13 **Movie:** *La Ronde*
21 *Austin City Limits*
HBO **Movie:** *Action Jackson*
NICK *Donna Reed*
ESPN **Women's College Basketball:** Washington vs. Stanford
A-E **Movie:** *Over the Edge*
TDC *Arthur C. Clarke*
CNN *Newsnight*

**12:30 a.m.**
2 *Quincy, M.E.*
NICK *Dobie Gillis*
TNT **Movie:** *Robinson Crusoe on Mars*
USA **Movie:** *Class of Nuke'em High*
TDC *Terra X*

**12:45 a.m.**
TMC **Movie:** *Drugstore Cowboy*

**1:00 a.m.**
4 *It's Showtime at the Apollo*
5 *Pump It Up*
21 *New Country Video*
31 *Night Flight*
TBS **Movie:** *Day of the Animals*
NICK *Patty Duke*
TDC *Australian Animals Adrift in Time*

**1:10 a.m.**
MAX **Movie:** *Wimps*

**1:20 a.m.**
SHO *Monica Piper: No, Monica...Just You*

**1:30 a.m.**
2 *Witness to Survival*
7 News

11 **Movie:** *Some Kind of Hero*
21 *Television*
BRV *Sapphire*
NICK *My Three Sons*

**1:45 a.m.**
7 **Movie:** *Mr. Moto's Gamble*
13 **Movie:** *Beauty and the Beast*
HBO **Movie:** *The Boost*
SHO **Movie:** *Watchers*

**2:00 a.m.**
2 **Movie:** *Superdad*
4 *Byron Allen Show*
5 **Movie:** *Blind Rage*
NICK *Donna Reed*
TDC *Nature of Things*

**2:30 a.m.**
NICK *Mr. Ed*
USA **Movie:** *Phoenix the Warrior*

**2:50 a.m.**
MAX **Movie:** *Sahara Heat*
TNT **Movie:** *Endangered Species*

**3:00 a.m.**
4 *Fight Back*
21 *Nature of Things*
TMC **Movie:** *Cocoon: The Return*

## SUN., FEB. 10

**8:00 a.m.**
2 *Home Again with Bob Vila*
4 *Positively Black*
5 *Sunday Mass*
7 *Tiempo*
9 *Silver Spoons*
13 *Mister Rogers' Neighborhood*
21 *Sesame Street*
31 Italian Programming
TBS *Flintstones*
HBO *Babar*
NICK *Count Duckula*
TMC **Movie:** *Dr. Kildare's Crisis*
A-E *Journey to Adventure*
SHO *I Go Pogo*
TNT *Popeye*

**8:30 a.m.**
2 *Wall Street Journal Report*
4 *Visiones*
7 *Heart of the Matter*
9 *Bugs and Daffy Hour*
13 *Shining Time Station*
TBS *Captain Planet*
HBO *Wonderful Wizard of Oz*
NICK *Heathcliff*
A-E *World of Survival*

**9:00 a.m.**
2 News
4 *Sunday Today*
7 *Miss Peach of the Kelly School: Heart Throb Ball*
11 *Fame*
13 *Sesame Street*
21 **Movie:** *Under Western Stars*
TBS *Brady Bunch*
HBO **Movie:** *Baby Boom*
MAX **Movie:** *Ski Patrol*
NICK *Cartoon Kablooey*
A-E **Movie:** *The High Command*
TNT *Bugs Bunny and Pals*
TDC *Deaf Mosaic*
CNN *Daywatch*

**9:30 a.m.**
7 *Miss Black America Pageant*
9 *Widget*
TBS *Andy Griffith*
NICK *Flipper*
TMC **Movie:** *Fresh Horses*
SHO *KIDS-TV*
TDC *Orphans of the Wild*
CNN *Your Money*

**10:00 a.m.**
9 *Steampipe Alley*
11 *Incredible Hulk*
13 *Mister Rogers' Neighborhood*
21 *On the Island*
TBS *Good News*
NICK *Nickelodeon's Most Wanted: Yogi Bear*
SHO **Movie:** *Back to School*
TNT **Movie:** *The 3 Worlds of Gulliver*
TDC *American Medical Television*

**10:30 a.m.**
2 *Face the Nation*
4 *Meet the Press*
13 *Square One TV*
21 *Adam Smith's Money World*
TBS **Movie:** *Cat Ballou*
MAX **Movie:** *Batman*
TDC *AMT Videoclinic*
CNN *Newsmaker Sunday*

**11:00 a.m.**
2 *Sunday Edition with Jim Jenson and Ed Koch*
4 *McLaughlin Group*
5 *McCreary Report*
7 *Business World*
9 *My Secret Identity*
11 *Fall Guy*
13 *Wild America*
21 *Wall $treet Week*
HBO **Movie:** *Memories of Me*
NICK *Cartoon Kablooey*
A-E *Arts & Entertainment Revue*

**11:15 a.m.**
TMC **Movie:** *Three Fugitives*

**11:30 a.m.**
4 *News Forum*
7 *David Brinkley*
9 *Munsters Today*
13 *Newton's Apple*
21 *Washington Week in Review*
NICK *SK8 TV*
ESPN *Sportscenter*
SHO *Super Dave*
CNN *NFL Preview*

**NOON**
2 **College Basketball Doubleheader**
4 *Future Legends of Basketball*
5 *WWF Wrestling*
9 *Out of This World*
11 *Fall Guy*
13 *Caucus: New Jersey*
21 *Inside Albany*
NICK *Wild and Crazy Kids*
A-E *General Motors Playwright's Theater: Clara*
SHO **Movie:** *The Big Clock*

**12:15**
TNT **Movie:** *The Boy and His Pirates*

**12:30**
7 *News Conference*
9 *New Lassie*
13 *Inside Albany*
21 *Wild America*
TBS **Movie:** *The Great Scout and Cathouse Thursday*
MAX **Movie:** *Moby Dick*
NICK *Dennis the Menace*
TDC *A House for All Seasons*
CNN *Science & Technology Week*

**1:00**
4 *NBA Showtime*
5 **Movie:** *The Commancheros*
7 *Like It Is*
9 **Movie:** *The Great Escape*
11 **Movie:** *Three Days of the Condor*
13 *Turnstyles*
21 *Nature*
HBO **Movie:** *Plain Clothes*
NICK *Fifteen*
ESPN **LPGA Golf**
A-E *Arthur Miller*
TMC **Movie:** *Disorganized Crime*
TDC *America Coast to Coast*

**1:30**
4 **NBA Basketball:** *41st All-Star Game*
13 *The New Explorers*
NICK *Lassie*
CNN *Moneyweek*

**2:00**
7 **College Basketball**
13 *Eyes on the Prize*
21 *All Creatures Great and Small*
31 *World Chronicle*
MSG **College Basketball:** Houston vs. Rice
A-E *Living Dangerously*
SHO **Movie:** *The Forbidden Dance*
TNT **Movie:** *Horizontal Lieutenant*
USA **Movie:** *The Incredible Hulk Returns*
TDC *Bill Burrud's Animal Odyssey*

**2:30**
31 *Ask Congress*
TBS **Movie:** *Monte Walsh*
MAX **Movie:** *The Emperor of the North*

**3:00**
5 **Movie:** *Back to Bataan*
13 *Eyes on the Prize*
31 *This Old House*
HBO *Daffy Duck's Quackbusters*
TMC **Movie:** *Revenge of the Pink Panther*
ESPN **Baseball:** ABCA Hall of Fame Tournament
A-E **Movie:** *Over the Edge*
TDC *Survival!*
CNN *World Report*

**3:30**
11 **Movie:** *Number One With a Bullet*
21 *Today's Gourmet*
31 *Hometime*

**4:00**
21 *Madeleine Cooks*
31 *Polish Television Network*
NICK *You Can't Do That on Television*
MSG **Skiing**
SHO **Movie:** *Tap*
TNT **Movie:** *The Honeymoon Machine*
TDC *War Chronicles*

**4:30**
2 *Busch Clash*
4 *Bob Hope Chrysler Classic Golf*
21 *Frugal Gourmet*
TBS *Happy Days*
HBO **Movie:** *Superman*
MAX **Movie:** *The Blob*
NICK *Out of Control*
MSG **College Basketball:** West Virginia vs. Temple
TDC *Firepower*

**4:45**
SC *Devils Pre-game Show*

**5:00**
2 *Olympic Winterfest*
5 **Movie:** *Columbo*
9 *Superboy*
13 *Cuisine Rapide*
21 *Lawrence Welk Show*
31 *Leon Charney Report*
BRV *Bravo Culture for Kids--Grim Tales: The Three Little Men in the Woods; The Hare and the Hedgehog*
TBS *Tom and Jerry's Funhouse*
SC **Hockey:** Vancouver vs. New Jersey
NICK *Fifteen*
TMC **Movie:** *Family Business*
A-E *Challenge of the Seas*
TDC *Australian Animals Adrift in Time*
CNN *Earlyprime*

**5:30**
9 *Superforce*
11 **Movie:** *Midnight Run*
13 *Frugal Gourmet*
BRV *Almos' a Man*
TBS *Captain Planet*
NICK *Dennis the Menace*
A-E *World in Action*
CNN *Newsmaker Sunday*

**6:00**
2 4 7 News
9 *Knight Rider*
13 *This Old House*
21 *Nat "King" Cole Show*
31 *Polish Sunday*
TBS *Main Event*
MAX **Movie:** *Second Sight*
NICK *Wild and Crazy Kids*
ESPN **Senior PGA Tour**
A-E *Biography—Fergie: The Duchess of York*
SHO **Movie:** *Back to School*
TNT **Movie:** *Bend of the River*
TDC *Wild Things*
CNN *This Week in the NBA*

**6:30**
7 News
13 *Moyers: A World of Ideas*
21 *Nova*
BRV *Lenny Henry*
NICK *Family Double Dare*

**7:00**
2 *60 Minutes*
4 *Sunday Best*
5 *True Colors*
7 *Life Goes On*
9 **Movie:** *Gandhi*
13 *Travels*
31 *An American Family*
BRV *Wars of the Roses: Henry Tudor*
TBS **Movie:** *tick...tick...tick*
HBO **Movie:** *Baby Boom*
NICK *Inspector Gadget*
TMC **Movie:** *Three Fugitives*
A-E *Vietnam War with Walter Cronkite*
USA **Movie:** *Fatal Exposure*
TDC *Best of the BBC*

**7:30**
5 *Parker Lewis Can't Lose*
21 *The New Explorers*
MAX **Movie:** *Transylvania Twist*
NICK *Looney Tunes*

**8:00**
2 *Murder, She Wrote*
4 *Real Life with Jane Pauley*
5 *In Living Color*
7 *America's Funniest Home Videos*
11 *21 Jump Street*
13 *Nature: Forest of Fear*
21 *This Old House*
31 *Masterpiece Theatre--I, Claudius*
BRV *Lead Belly*
MSG **Men's Tennis:** Volvo of San Francisco
A-E *Nippon: Japan Since 1945*
SHO **Movie:** *Blaze*
TNT **Movie:** *Will Penny*
TDC *The Nature of Things*
CNN *Primenews*

**8:30**
4 *Exposé*
5 *Get a Life*
7 *America's Funniest People*
21 *Hometime*
NICK *Bewitched*

**9:00**
2 **Movie:** *Lucy & Desi: Before the Laughter*
4 **Movie:** *The Chase*
5 *Married with Children*
7 **Movie:** *Big*
9 *Party Machine*
11 *Lifestyles of the Rich and Famous*
13 *Masterpiece Theatre--20th Anniversary Favorites: All For Love: A Dedicated Man*
21 *Nature*
31 *Mystery! Poirot II*
TBS *National Geographic Explorer*
HBO **Movie:** *Glory*
MAX **Movie:** *Ski Patrol*
NICK *Get Smart*
TDC *Discovery Sunday*
ESPN Top Rank Boxing
TMC **Movie:** *Casualties of War*
A-E *Digging for Slaves*
CNN *Week in Review*

**9:30**
5 *Good Grief*
NICK *Dragnet*

**10:00**
5 *Comic Strip Live*
9 11 CNN News
13 *Adam Smith's Money World*
21 *...Talking with David Frost*
31 *Eastenders*
NICK *Saturday Night Live*
A-E *Arts and Entertainment Revue*
SHO **Movie:** *Street Smart*

**10:20**
TNT **Movie:** *Three Violent People*

**10:30**
9 *On Scene: Emergency Response*
13 *Channel Crossings*
BRV *Spike Lee: The South Bank Show*
MAX **Movie:** *Curse II: The Bite*
NICK *Fernwood 2Night*

**11:00**
2 4 5 7 News
9 *Arsenio Hall*
11 *The Odd Couple*
21 *Casebook of Sherlock Holmes*
31 Korean Programming
HBO *The Best of Robert Townsend & His Partners in Crime*
NICK *Alfred Hitchcock*
TMC **Movie:** *Disorganized Crime*
A-E *Caroline's Comedy Hour*
TDC *Wings*

**11:30**
2 News
4 *George Michael's Sports Machine*
5 *Sports Extra*
7 **Movie:** *Stillwatch*
11 *Star Trek: The Next Generation*
21 *Masterpiece Theatre: 20th Anniversary Favorites*
BRV *Patrick Dupond*
NICK *Green Acres*
SHO **Movie:** *Fourth Story*
CNN *Sports Tonight*

**11:45**
2 *Sports Update*
13 **Movie:** *My Beautiful Launderette*

**MIDNIGHT**
2 *Entertainment Tonight*
5 *A Current Affair Extra*
HBO *Prison Stories: Women on the Inside*
A-E *Nippon: Japan Since 1945*
TDC *Best of the BBC*

**12:10 a.m.**
MAX **Movie:** *Physical Evidence*

**12:30 a.m.**
11 *Jesse Jackson Show*
21 *Just For Laughs*
BRV *Champlin on Film: Daniel Day-Lewis*

**1:00 a.m.**
2 *Quincy, M.E.*
4 *Memories: Then and Now*
5 *Weekend Travel Update*
BRV *Dean Reed: American Rebel*
TMC **Movie:** *Haunted Summer*
A-E *Digging For Slaves*
TNT **Movie:** *The Savage*
TDC *Discovery Sunday*

**1:20 a.m.**
13 *Frontline*
SHO **Movie:** *To Kill a Priest*

**1:30 a.m.**
4 *Missing/Reward*
11 *Tales From the Darkside*
HBO **Movie:** *Shadowzone*

**1:45 a.m.**
7 News
MAX **Movie:** *Old Gringo*

**2:00 a.m.**
2 *Nightwatch*
4 *Crime Stoppers 800*
7 **Movie:** *The Virginia Hill Story*
11 *Monsters*
NICK *Donna Reed*

**2:15 a.m.**
13 *The American Experience*

**2:30 a.m.**
4 *Smash Hits*
11 *Friday the 13th*
BRV *Wars of the Roses: Henry Tudor*
NICK *Mr. Ed*

**3:00 a.m.**
4 *Video Challenge*
9 *Home Shopping Overnight*
HBO **Movie:** *Shirley Valentine*
NICK *Bewitched*
TMC **Movie:** *Family Business*
A-E *Caroline's Comedy Hour*
TNT **Movie:** *Seminole*

# NEW YORK TOWN AND COUNTRY PROPERTIES

*Town And Country Properties* is a weekly feature. **Special rates effective with the January 7, 1991 issue:** $32.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $465 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Joanne DeCandia for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500.

## APARTMENT
## Manhattan

**ATTENTION**
**APARTMENT OWNERS**
**AND SPONSORS:**
A workshop on "How To Sell and Market Your Apartment at Auction". Call David Bates, Sr. VP - (212) 415-0487, for details & reservations, at 477 Madison Ave, 2nd flr.
**L.B. KAYE ASSOCIATES**

**Village Area**—New lux designer furn 1-BR, 24-hr drmn, hlth club, pool, sauna, hi flr, pk vus. $2000/mo, 1 yr min. 787-6031

## SUBLET

**E. 70's**—Luxury alcove studio, 3-6 days per wk. Furnished by designer. 24 hr drmn. $35-$55 per day. **Call 212-879-8081**

## COOPERATIVE/CONDO
## Manhattan

**Foreclosures! Bargains!**—East/West Side. Details & Prices - 431-1338. CLC Bkr

## HOUSE
## Nassau-Suffolk

**East Moriches**—Shimmering views of the bay. Serenity & privacy will be yours from this 3-BR, 2-bth condo. This skylit unit has a deck for sunning. Tennis nrby. **$215,000**
**Cricket Hollow Realty 516-874-8686**

## HOUSE
## New Jersey

**Aberdeen Ranch**—1/2 acre, 3 BR, 2 bth, pool, 3/4 hr NYC. $215,000. 201-566-8430

**Charming Colonial**
**Nutley, NJ**
One block to NYC bus. Near Hoffmann-Laroche, schools and shopping. 4 bedrooms on 2nd floor. Hall Entrance. Eat-In Kitchen. Formal Dining Room. Screen Porch. Garage. $159,000.
**Geo. T. Bowes, Realtor.**
**(201) 667-3376**

**New York Magazine's**—Town & Country Properties Section. 212-643-6500

## COUNTRY PROPERTY
## For Sale/Rent

**PRICE JUST REDUCED BY $500,000.** 6-acre CT turnkey, gated estate on pvt river w/spectac views. Only 80 min from NYC. 14-rm hse (2/3 furnished), w/tennis ct, gazebo, htd pool, hot tub, sauna, barn & boat. **$950,000. Owner 203-262-1861**

**New Luxurious Contemp**—Eagle's Nest Home. Unique circular design, 3 BR, 2 1/2 bth, pagoda ceiling, full deck, fplc, garage, fully carpeted, jacuzzi, majestic views, full service lake, near major ski mtn. Only $148,500. **914-632-9638 or 518-766-5562**

## OFFICE
## Manhattan

**E. 40th Off Park**—Incl receptionist/util's. 2 rms: $960/mo & $1680/mo. 212-867-3585

To Advertise In
New York Magazine's
TOWN AND COUNTRY
PROPERTIES
Call Joanne DeCandia at,
212-643-6500

# TRAVEL

*New York Travel* is a weekly feature. **Special rates effective with January 7, 1991 issue:** $33.00 per line, one-time ad; $31.00 per line, four-time ad; $30.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display classified ads are available at $465 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section**, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Joanne DeCandia for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

## AIRLINE

**LOW FARES - ASIA & EUROPE** Tokyo $850. London $540. All round-trip & other cities. Air Fair International. 17 Battery Pl. NYC 10004. **1-800-832-6668 / 212-809-3818.**

**NOW VOYAGER**—Largest Selection of Courier Flights. Major airlines, up to 75% off! Europe, S. Amer, Carib, LA, Far East, Mexico & more. **212-431-1616** 11-5:30pm

**The TRAVEL Section Works!**
For more information about advertising in the TRAVEL section, please call **Joanne DeCandia at 212-643-6500.**

## CRUISE

**DISCOUNT CRUISES**
International Tours 212-242-2277

**To Advertise In This Section,**
call Joanne DeCandia at 212-643-6500

## SEASONAL RENTAL

**Montauk Oceanfront**—2 BR, $16,000/season. No pets. 516-584-7791

**FL GULF COAST ISLAND PARADISE**
Fully-equipped waterfront, 2 BR/2 bth - on 3-mile sandy beach. Mr. Lau. **212-727-8181**

## BED & BREAKFAST
## New York

**Elegant**—Battery Pk City & Wall St. area, 1 & 2 BR apts, $97/night. 718-458-4083

**ROMANTIC APT SUITES**
Jacuzzis, Saunas, Fireplaces
**INN NEW YORK CITY 212-580-1900**

**Manhattan**—Deluxe B & B rooms, private bath. Murray Hill area. $75. 212-213-1484

**A Manhattan Hotel Alternative**—Private apts from $90 per day. 212-206-9237

**B & B**—Ultra lux, E. 80's. From $85/night. Exclusive neighborhood. 212-879-2276

**Gracie Inn**—Apt. hotel. E. 81st & York. Bkfst incl. $79-$150/night. 212-628-1700

## BED & BREAKFAST
## Florida

**KEY WEST - Curry Mansion Inn**
Fabulous new wing - 15 luxury rooms, pool, breakfast, cocktails, Pier House Beach & Health Club privileges. Honeymoon. Walk to everything. **1-800-253-3466.**

**Continued on next page.**

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## TRAVEL

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### BED & BREAKFAST
### New Jersey

**Spend A Few Relaxing Days With A Charming Victorian.** At Cape May's most elegant B&B. * Open All Year * Spectacular Ocean Views * Beach Equipment & Tags * Bikes * Private Baths * Gourmet Breakfast * PM Tea * Victorian Splendor.
**Angel Of The Sea Bed & Breakfast**
5 Trenton Av, Cape May, NJ **800-848-3369**

**Travel Advertisers**—Reach 1.6 million readers who love to travel.
**Call Joanne DeCandia** at **212-643-6500**

### HOTEL
### New York

**Chelsea Inn - 46 W. 17th St.**
Charming rms w/kitchen. From $70/day.
In NY - 212-645-8989 1-800-777-8215

### HOTEL
### Connecticut

CONNECTICUT ESCAPE
**Radisson Tara Hotel - Stamford, CT.**
Enjoy the country charm of Fairfield County! Overnight accommodations Saturday evening - free parking, complimentary use of health facilities, lavish Jazz Brunch on Sunday - all included for $79/couple per night. Limited availability. Call 800-333-3333 or 203-359-1300 for information and other packages.

**To Advertise In The Travel Section** - Call Joanne DeCandia at 212-643-6500

### HOTEL
### The Islands

**ANGUILLA, WEST INDIES Unspoiled,** friendly island. **Rendezvous Bay Hotel** - modern rooms & villas on beach, spacious veranda. Snorkeling, seafood, swimming, tennis. Low fares. **Call 1-800-274-4893**

### VILLA/CONDO/APTS
### Europe

**Tuscany: Country Villa Rentals** w/wo pool. **COLLIVERDI** 1-53040. Cetona, Siena. Fax 011-39-5782-38153 **Tel. 011-39-578-238644** (1-3 pm - NY time)

### VILLA/CONDO/APTS
### The Islands

**St. Maarten**—Oceanfront villa overlooking Saba & romantic sunsets. 2 BR/bth, full kit, pvt pool, maid, A/C. **914-778-2581**

### SKI AREAS
### Rockies & The West

**Ski Vail/Beaver Creek**—Near slopes, sleeps 6. Negotiable. 212-744-4886

**To Advertise In The Travel Section** - Call Joanne DeCandia at 212-643-6500

### INNS AND LODGES
### New York

**Roslyn Village Motel, LI**—A charming motel in the historic village of old Roslyn. Convenient to city. Dly/wkly. **516-621-9657**

**Do You Have a Product or Service** to sell? Then, why not advertise it in New York Magazine? For information, contact Steve Priesel at 212-643-6500.

**Hudson Valley...Hudson River Inn**
Close to Historic Hudson Valley sites. 150 Deluxe Rooms in Secluded Wooded Setting. Indoor Pool, Billiard Room, Fitness Center, Tennis, Racquetball. Restaurant, Lounge, Entertainment. $89-$129 B&B per night. **(800) 825-5600, Ext 390**

**The Luxurious SOUTHAMPTON INN**
Located in Village of Southampton, with MURDER MYSTERY INC., presents:
**'ST. VALENTINE'S DAY MASSACRE'**
Feb 15, 16, 17...Incl: Rooms, Food, Bar & Murder. **1-800-832-6500 or 516-283-6500**

## HEALTH AND FITNESS

*New York Health And Fitness* is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Health And Fitness** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

### COUNSELING

**Sex Problems?**—Male counselors. Private, patient & confidential. 212-832-6659.

**Mirror Therapy**—The newest, quickest, most powerful and direct path to loving yourself. Workshop Feb 16 & 17. Private sessions also available. **212-496-8303**

### DANCE

**Ballet, Exercise, Alexander**—Hebrew Arts School, 129 W. 67 St. 212-362-8060.

### HEALTH & BEAUTY

MEDICAL ELECTROLYSIS
By Licensed RN in Dermatologist's Office. Medical Facials and Waxing Services Also Available. **30 East 76th St. (212) 249-3050**

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# ENTERTAINING

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**To Place Your Ad**

# INTERIORS

*New York Interiors* is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads; $36 per line, seven consecutive ads. 36 characters equal 1 line. The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Display Classified ads are available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Interiors** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906. **Call Steve Priesel at 212-643-6500 for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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**Fine Painting & Papering**—Marbling, Sponging, Glazing. Rob 212-889-6874. Ins.

**Innovative Interiors**—Paint & wallpapering specialist. References. **718-956-3813**

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## CLASSIFIED ADVERTISING RATES

There are approximately 36 characters per line (count each letter, space or punctuation as one character). Use punctuation marks for proper sentence structure. Mini-mum ad size is two lines. Ads with phone numbers must include area code. Special placement is $50. Deadlines are Mondays at 5 P.M. for issue on sale the following Monday.

**Town and Country** ads are $32.00 per line (flat rate).

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**Mail Order, Health and Fitness, Entertaining** and **Services and Sales** ads are $47.00 per line for a one-time order; $41.00 per line for four consecutive weeks; $36.00 per line for seven consecutive weeks.

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Name ______________________________
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Day Phone (for our records only) ______________________________
Payment: Check _______ M.O. _______ Master Card _______ Visa _______ AmEx _______
Card Number ______________ Exp. Date ______________
Signature ______________________________

## AD COPY

# SERVICES AND SALES

*New York Services And Sales* is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $464 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Services And Sales** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Mark Bristow or Steve Priesel for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

### APPLIANCE

**SHOP VIA YOUR TELEPHONE**
For TV, VCR, refrigerator, ranges, washers, dryers, microwave ovens, air cond. Call Mon-Fri, 9-5pm, with make/model number, for low price. **PRICEWATCHERS - 718-470-1620.**

**Television, Appliance Bargains**—New, warranteed. Call for quotes. **Home Sales Enterprises. 718-241-3272, 212-513-1513.**

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**T.G.I.M. Career Transitions**—Define & Find The Work You Want. 212-673-8861.

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**Lendahand** 212-362-8200

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**Dream Movers**—Free est. - Reas. rates. DOT 11660. 122 E. 42nd St. **212-941-9600**

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Luxurious surroundings.
Residential/7 days. **212-262-4537**

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**WE'VE MOVED!**
You can now find
NEW YORK Magazine's
MASSAGE/THERAPEUTIC
Category in the HEALTH
AND FITNESS Section!

**Continued on next page.**

# SERVICES AND SALES

Continued from previous page.

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**Japanese Pure Shiatsu**—Also resident/ office. 73rd and York. 212-734-6425

**A GENTLE TOUCH**—Loving, sensitive, excellent quality massage. W. 75th St. 212-362-8176.

**Relax And Experience The Relief**—Of Your Senses. Residential. NYC. 996-0255

**Les Deux Mains**—Massage By Appointment. 10am-10pm. 212-213-5224

**Massage**—Flushing - Choice Therapists. Prof Bldg. 718-886-0153

**Shiatsu**—Japanese massage. E 75th St. (212) 288-8143/8943.

**Sunshine**—Loving Body Care. By Appointment Only. 516-997-0711

**NEW SALON 26**
Total relaxation for the body and mind.
By app't only. Open 7 days. **212-725-7253**

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Staff. 10am-10pm. Residential. 751-4786

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**Parisienne**—Enjoy A Relaxing Massage, By Appointment - 212-957-8401.

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**Lisa · Relaxing, Private/Residential**—Japanese masseuse - 212-768-1291.

**Mid-Manhattan. Relaxing Massage**—Private. Residential. 212-986-3889

**Cynthia · Upper East Side**—Private. By app't only. Studio & residential. Quality massage. License #007359. **212-759-7650**

**Rose And Friends**—Massage. 718-359-0548

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**No Si A · Shiatsu/Swedish Massage**—Also resident/office. (212) 755-4296

**Relaxing Swedish Massage**—E. 86th St. 212-472-7640.

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**Lean On Us, Ltd.**—Errands, Shopping, Etc. Personal Concierge. 212-879-0706.

**Personal Shopper/Make-Up Artist**—Save Time & Money. 212-515-4137.

**Phone Answered In Your Name**—From $8. Mail/800/Beeper/Call: 212-868-1121

## PETS

**Cat Care**—Cat-sitting in your home. Bonded. West: 947-6190; East: 838-2996.

**Cat Boarding**—Home environment. Pickup svce. 212-944-6682/201-420-5018

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Artistic Candids That Capture The Spirit.
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**FABULOUS PORTRAITS!**
Results Guaranteed. Midtown Studio or
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**Very Pretty Woman**—Slim Jewish head-turner with Ivy MBA/MA - trilingual, 5'7", 34, fun-loving, caring and passionate - seeks strong, successful man for romantic, committed relationship. Photo appreciated. 4534 ✉

**Why Not Aim For The Best?**—And not settle for less - you deserve it. You are 30's-early 40's, in shape, caring, beautiful inside and out, sexy, sophisticated, intelligent, communicative, considerate, humorous, serious yet devilish and special. I am 49, enjoy life, carefree, spontaneous, own home and business, giving, divorced, nonsmoking, fit and very honest, *with great sense of humor. Why not us?* Let's try to enjoy the rest of our lives as best friends and more. Note/phone/photo a plus. 4560 ✉

**Be My Priority!**—A fun-loving, warm Renaissance man, dynamic corporate president with romantic heart, good looks, 30's, athletic muscular body, tall, humorous, adventurous soul, classy, who realizes tremendous professional success and joy isn't enough. Seeks wonderful beauty under 37. Photo necessary. 5579 ✉

**Read This!**—A good-looking white male would like to meet an attractive female (age unimportant) for romantic and fun times. I am slim, 6'1", 29, work on Wall Street, normal and very passionate. Note with photo please. Manhattan or Queens preferred. Write: POB 348, 114-41 Queens Blvd, Forest Hills, NY 11375.

**Good-Looking Successful Executive**—50, who is warm, honest, romantic and sexy, seeks special female for serious relationship. If you are very attractive, adventurous, upbeat, sensual and passionate about life and love, we could be a match. Your age is unimportant, however your photo is essential for reply. 5586 ✉

**Sweet, Smart, Sexy, Sensual**—Long haired, blond, 30's, sensitive physician looking for financially secure, fun loving, passionate, cultured, fit, bright mate (40-50), who wants a committed relationship. Nonsmoker. Note/photo. 3420 ✉

**Needle In A Haystack**—Caring Jewish MD, 30, 5'7", with great heart, romantic spirit and good looks. I enjoy playing tennis, staying fit in the gym and relaxing at the piano. Seeking pretty, trim, educated, giving lady looking for true intimacy. Photo a must. 4507 ✉

**International Businessman**—Good-looking, successful, easygoing, fun-loving. Likes theater, dinner out, travel to faraway places. Wants very good-looking, sexy, stylish and intelligent young lady, 26-31, interested in similar things. Photo a must. 5522 ✉ ☎

**Handsome Professional Male**—5'10", 150 lbs, brown hair, blue eyes, 40 but looks 30. Wants to meet a high-achieving female, under 35, to build a magical, powerful, adventurous relationship that knows no limits. Photo/phone/descriptive note. 4508 ✉

**Mel Brooks Personality**—In Ralph Lauren clothing - all in one adorable, clever, *active* 40's, Jewish boy - looking for "one" special, independent Jewish gal. Photo a plus. 4521 ✉

**Loves Classical Music**—Handsome, sexy gent, 36, 6'5", seeks elegant, spirited beauty to hug all night. Photo. 4556 ✉

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NEW YORK MAGAZINE

**Ravishing Redhead**—With looks of Susan Sarandon, wit of Mae West and brains of Madame Curie, seeks fit and successful man of distinction and integrity, 30-early 40's. I'm athletic, Ivy-educated, with passion for business and art. 5580 ✉ ☎

**Beautiful, Fit Female**—36, 5'6", Jewish, slim, sexy, great legs, accomplished, smart, playful, unpretentious. I'm a warm, gentle lover of Japanese art, working out, good books, Caribbean beaches. Seek an intelligent, fit, successful man with warmth, passion and humor. Be my valentine, now and forever. Note/photo. 3421 ✉

**Connecticut's Most Eligible Bachelor**—Handsome, successful, Jewish, 33. Loves romantic weekends, Palm Beach, travel, sports. Wants great-looking, Jewish sexy woman, 22-35, to be my valentine forever. Note/photo/phone. 4537 ✉

**Vivacious Oyster Bay Woman**—(5'6"), whose basic temperament is joyous - outgoing and athletic - seeks kind, caring businessman (55-65), who is active, multifaceted and has a strong passion for living. 5556 ✉

**Warm-Hearted Romantic**—Very handsome, sexy Italian-American man. He's very fit and trim. He has everything a bright, creative, successful business owner should. This class-act man, although not a model, dresses with GQ in mind at all *times, whether in a swimsuit, jeans or a* tux - the ladies always take a second glance. He possesses all the true qualities of the ideal man. He's very generous, affectionate, kind, caring, sensitive and honest. He loves to touch and be touched. High-energy type, fun to be with, never boring. He likes to dine and dance, travel to fun places. His ideal lady is definitely a 10-plus, very fit and trim, sexy, 30-40, looks great in a two-piece, with nice curves. Nails and hair are always done up to match her beautiful smile and face. She's a very special person and knows it. Romantic, warm, open, affectionate and honest, never smokes, Fairfield CT/ Westchester NY. Please send recent photo - no responses without. Note and phone number. 5565 ✉

**Special Man**—34, Jewish, cable TV exec, MBA, attractive, funny, athletic - seeks pretty woman with solid values. Photo please. 5521 ✉

**You've Waited Too Long**—To meet this sensitive, funny, incurably romantic, 40-year-old Jewish male, who likes sports, 60's music and doesn't think commitment is just for the insane. If you are 28-40, the time is now. Photo appreciated. 3432 ✉

**Fall In Love With Me**—Very attractive, svelte Jewish woman with long silky hair and a pretty smile is seeking male counterpart (37-52) for a serious relationship. Photo appreciated. 5562 ✉

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**Mr. Left Looking For Miss Right**—38, handsome, successful, Jewish, vivacious, 6'. Seeking slim, pretty woman, 24-35, Noto/photo/phone. 3437 ✉

**Do You Dare**—To be truthful throughout, *intriguing nonetheless? Are you* strong enough to sometimes appear vulnerable? Is your laughter frequent - more carefree when shared? Best friend/ confidant/tender lover - can you be all these things for me and I for you? I'm 34, 6'2", 190 lbs, good-looking, Wall Street career, Main Street values. I remain convinced that we're physically near; we've just never spoken. Is it time to change that? Note/photo. 5575 ✉

**Cupid Awaits**—Sensitive, romantic, unpretentious, generous, very caring and nurturing white male, 44, who loves movies and bicycling, seeks slender, romantic female to be my valentine all year long. 4502 ✉ ☎

**Gay Woman**—30, attractive professional who enjoys life - seeks gay female, sexy, attractive professional for sincere relationship. Note/photo. 4550 ✉

**Lust For Life**—Sunny, sensitive, sensual, spiritual, sporty siren seeks (30-50) generous, articulate, athletic, romantic, focused, funny male - love children, animals and the outdoors. Photo. 4566 ✉

**Attractive, Glamorous PhD**—Seeks her equal life playmate. Call if you're also 45ish, seasoned traveler, fine featured, fit, healthy, wealthy and fun. 3422 ✉ ☎

**Beauty (50)**—Seeks romantic lead for her real life sitcom. If you still believe in fairy tales, this role could be yours. 4538 ✉

**38-Year-Old, Irish Female Physician**—Warm, witty, pretty and wise, involved in dance, music, philosophy. Seeks sensitive, smart, sporty man, 40's, interested in making a home. Photo/phone. 5584 ✉

**Casual Elegance**—Lady scientist, 31, seeks adventurous 30's man with whom to share life and love and family. 5'7", athletic (past equestrienne, presently avid cyclist). Enjoys movies, romantic dining, travel, music (rock and jazz). 4518 ✉

**Lady Of Quality**—Slim, pretty corporate veep - loves to travel - seeks sophisticated male counterpart, 58 plus. 5422 ✉ ☎

**Dynamic, Handsome, Balanced**—Company president, 34, 6', athletic and Jewish, seeks a very attractive and creative woman, 25-32, with a sense of humor, style and adventure. If you love the great outdoors and all that Manhattan offers, let's go exploring together. Note/phone/photo please. 4544 ✉

**Looking For The Fairy Tale**—Blond, green-eyed, cute, genuine lady with wit and spontaneity seeking love at first sight - for passion and permanence with male, 32-42, sane, sexy, funny, with sense of adventure. Photo preferred. 3411 ✉ ☎

**Partner Wanted**—Handsome, single white male professional, mid 40's, seeks one special, marriage-minded lady, 25-45. She is intelligent, sincere, warm and attractive, health-conscious, nonsmoker. Asian or Hispanic preferred. 4531 ✉

**Curvy Blond With Knowing Blue Eyes**—31, seeks kinda handsome, blues-loving professional, 26-40, nonsmoker (unless you're real handsome). Photo/note/phone. 4524 ✉

**Do You Like Older Men?**—I am a good-looking, charming, successful divorced male, 5'8", 145 lbs, 47 years young (in looks and attitude), enjoy everything NYC has to offer. Seek an attractive, fun-loving young lady (25-35), free-spirited, passionate, who won't mind being permanently spoiled. 5535 ✉ ☎

**Stunning, Green-Eyed Brunette RN**—Slim, 29, conservadox, 5'4", seeks slim, handsome, secure male. Phone/photo/note. 5570 ✉

**A Few Of My Favorite Things**—Bagels jazz, mornings, This Week In Review, living one day at a time. I'm 29, bright, pretty, slim and Christian. If one of my favorites could be one of yours, send a note/phone/photo and let's meet through the mail. 4526 ✉ ☎

**Attractive Oriental Female**—Seeks charismatic, warm, sophisticated and cultured Caucasian male, 31-45, for romance. I am artistic, cultured, sensitive, intelligent, sensual and a professional. Note/photo. 5547 ✉

**Just Because**—I'm still beautiful, soft and saucy, in my 40's, doesn't mean that this sparkling, trim, NYC, Jewish, Ivy-educated executive woman has found it easy to meet you. Willing to cherish an absolutely top-notch professional man, 45-60, 5'10" plus, who is warm, wise and wonderful. Bonus points if you can cook Indian, regularly kiss your kids, have a social conscience and combine a wide-ranging intellect with a lovely life style. Note, but photo optional. 3426 ✉

**Rescue Me - Hopeless Romantic**—Pretty, petite and curvy, 35, Jewish female, seeks handsome, caring, down-to-earth, 34-42, to live happily ever-after. 4570 ✉ ☎

**Vibrant, Warm, Unpretentious**—Slim and very attractive woman, 5'2", with creative work life in theater and publishing, excellent cook with a gift for enjoying life's simple pleasures, seeks accomplished man, 35-52, for serious relationship. Letter. 5585 ✉ ☎

**Wonderful Girl**—Beautiful brunette, 26, 5'6", corporate officer, extremely intelligent, ambitious, stable, honest - has real estate in the Hamptons, Westchester and NYC. Wish to meet responsible man, 28-38, with same qualities, for lasting love/marriage. Bio/photo, please. POB 8296, NYC 10150.

**I Have A Dream**—One day I'll meet a tall, good-natured Jewish man in his 40's, who's smart and successful and intrigued by the fact that I'm not only beautiful and caring but a smart, successful lawyer too. We build an instant rapport as we discover we both love travel, skiing, theater, fine food and home cooking, yet are both down-to-earth, adore children and have hearts as big as all outdoors. Together we live happily ever after. Respond for details. Dreams can come true. 3415 ✉ ☎

**Intimidated By**—Brains, beauty and the presence of a woman? Don't answer this ad then. 36, bright, beautiful and sexy - looking for good balance with ego control. Would like to meet a great guy who likes to share, 35-45. NJ. 4523 ✉

**Tall, Dark, Handsome?**—Nice, but I'd rather you be just a smart, kind, loving, sexy and successful man in his mid 40's who also desires a committed relationship with a caring, sexy, successful, beautiful woman. Shall we study our chemistry together? 3424 ✉ ☎

**Handsome, Refined NY Attorney**—33, 5'11", Jewish, V-build, financially/emotionally secure. Enjoys tennis, skiing, theater, travel. Seeks one very attractive, sensitive, affectionate woman, 24-33, for dining, soul-mate friendship and potentially marriage. "If you believe in magic...," send note/photo/phone. NYC/Northern NJ. 5550 ✉ ☎

**Unique, Multifaceted Gentleman**—40's, dynamic, accomplished, adventurous, artistic, creative, romantic, sensitive, sincere, intelligent, very good-looking, 5'9", with sophistication and integrity. Seeking a feminine, contemporary, intelligent, fun-loving, sensual, high-spirited woman of great beauty inside and out. Must send photo/bio/phone - no answer without photo. 3419 ✉

**Educated Gentleman**—Low key, unpretentious, fit, 50's. Seeks woman - 5'9" plus, to 45, brainy, fit, strong. 3430 ✉

**Elegant, Exotic Black Female**—Tall, slim, 40's, cultured, international background, varied interests, independent, warm, caring. Seeks tall, refined, successful, sincere, mature man for serious relationship. Phone/photo/bio. 5559 ✉ ☎

**Attractive Korean Lady**—33 years old, would like to meet professional man, 40-50, for serious relationship. Note/photo/phone. 5539 ✉

**Attractive, Full-Figured**—Jewish female, 21, 6'1", intelligent, seeks professional, single Jewish male, 23-30, 6'2" up, ready for a relationship based on honesty, trust and shared experiences. 4543 ✉

**Male, 27**—Seeks slim female, 18-27, who, like me, is Jewish, cute, bright, fun, active, warm, down-to-earth. Photo. 5557 ✉ ☎

**Wanna Have A Heart Attack?**—Don't bypass this ad - be my valentine. Cute Jewish blond, 27, seeking successful, handsome, romantic, self-assured man, 28-35, who really knows what he wants in life. Note/phone/photo a must. 5530 ✉

**Attractive, 31-Year-Old, Jewish**—Woman who seeks the finer things in life and sweats at the gym, is looking for a spunky, mature, sophisticated Jewish man who enjoys the same. If you exist, please write. 5581 ✉ ☎

**Successful Attorney**—Mid-40's, divorced, seeks professional woman, 38-44, for serious relationship. 4572 ✉

**When He Walks Into A Room**—I want to feel my breath stop short, to wonder who he is, what he's like... Is he kind, charming, warm, psychologically secure, strong but capable of great tenderness and passion, a lover who stirs excitement and longing into the simplest of moments? I believe that finding the 'intangible' cannot be actively sought, only stumbled upon. But you know it the moment you experience it. If you're ready to meet me, I'm the very attractive, alluring, playfully provocative, self-assured brunette who will know you the moment we see one another. 45-52. Chicago - soon to be New York. 4520 ✉

**Uncommonly Modest Male**—Handsome, sensitive psychologist, Danbury, CT area. If you're leery about meeting through the personals, then please consider this very successful PhD. I'm a youthful 42, trim, athletic, romantic and considered normal by most of my patients. I'd love to meet you if you are a very pretty, energetic and bright female, 20's-30's. Photo please. 4557 ✉

**Good-Looking, Very Successful**—Management consultant, 45, with warmth and wit, seeks slender, pretty Christian woman who is sensitive and kind. Note/photo please. 3413 ✉

**Beautiful, Blond And Barely 30**—Long legs, big heart, great mind, established. Looking for professional, romantic, fun-loving partner to watch Super Bowl XXVI with. Note/photo/phone. 4562 ✉

**6'2", Handsome, Athletic Professional**—27, seeks attractive, slim Jewish woman with a spark, 22-30. Phone/note/photo. 5563 ✉

**Jewish Love Prince**—52, 5'10", seeking damsel, 40-47. Photo/bio. 5523 ✉

**Long-Haired Lady Of Style And Spirt**—30's, honest, considered beautiful, seeks magnanimous man of intelligence and integrity, 30-40's. Photo/phone. 4564 ✉

**Elegant, Cultivated, Accomplished**—Well-educated, well-traveled Manhattan lady with warm heart and sense of humor - would like to meet her male counterpart, 55-65, who is loyal, kind and fun. Please send note/photo. 4559 ✉

**Successful Jewish Widower**—57, 6'1", 180 lbs, nonsmoker, seeks feminine counterpart. Photo. 4565 ✉

**MD/Pilot Seeks Partner To Fly With**—Compassionate, intelligent, attractive Jewish male, mid-40's, seeks smart, pretty, slim, sensuous, caring woman, 33-43, willing to do the work as well as play of a relationship. Object: permanent best friend/lover to share, explore and grow. Photo/note/phone. POB 484, NYC, 10024

**Very Pretty, Moral Catholic Lady**—Seeks tall, kind, quality man, 35-45, never-wed, worldly and ambitious. For home, family, romantic love. Photo. 5582 ✉

**Intelligent, Attractive, Kind**—Sophisticated, warm, intellectual, European lady, late 40's - looking for serious and quietly enjoyable relationship with sensitive, kind, intelligent man. I enjoy children, animals, nature, books, home and hearth, long walks, good conversation and the intellectual life. Looking for mid-50's or older. Your inner life is what is important to me, so only a letter and phone number is necessary. 4567 ✉

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**Nora Charles Seeks Nick:**—Worldly, witty, honest, 35-40's - for chic, creative redhead, PR exec, generous, gutsy, fun to be with, class act. Let's study the wine list. Photo okay. 4563 ✉ ☎

**Beautiful, Elegant, Radiant**—Demi Moore look-alike, curvaceous, successful business woman, warm and honest. Seeks man, 38-55. Photo a must! 5583 ✉

**Birthday Boy**—Attractive, youthful 38, divorced Jewish male, 5'9", computer professional, bearded, balding - intelligent, good sense of humor, sensitive and romantic. Loves music (classical, jazz, rock), culture and sharing special times. Seeks present with lifetime warranty - nonsmoking female, 27-40. 4513 ✉ ☎

**Semi-Retired**—Financially secure gentleman of Jewish faith, who likes dining out, long walks in the park and trips to Atlantic city, wishes to meet Jewish woman in 50's-early-60's, who is small in stature but large in character. Photo/phone/note. 4569 ✉

**President/CEO**—45 plus, not boring, sensitive, sincere, real gentleman, seeks friendship, companionship and possible romantic entanglement with brainy, professional, elegant, first class lady, 30-40. Let us explore together: tennis, ski, walks in the park, theater, romantic dinners, good conversation and laughter. Race not important. Mutual respect and compatibility are more essential. 5561 ✉

**Tall, Striking Brunette**—Successful, educated businesswoman - with a great laugh, looking to fall in love with someone special (nonsmoker, 35-50). 4517 ✉

**Attractive Westchester Widow**—60 something, seeking companionship, laughter. Bio/photo. 4574 ✉

**California Gal**—Ex-model wants to meet a guy, 35-46, of kindred spirit, who's upbeat, intelligent, attractive and caring. Note/photo/phone. 3410 ✉ ☎

**MD - Jewish**—Handsome, 42, 5'6", 140 lbs, likes giving and getting affection and communication, marriage-minded. Looking for attractive, warm woman for serious relationship. Photo a must. 4527 ✉

**Handsome Professional**—Jewish male, 33, down-to-earth, with many interests. Seeks single white female who is sweet and understanding, like myself, to share a wonderful life together. Let's give it a try! Photo please. 3425 ✉

**Classy Widow**—Would like to meet an attractive, successful gentleman, 50 plus, who is warm and has a sense of humor, for lasting friendship/romance. 4506 ✉

**Attractive, Warm**—49, 5'7", interested in the arts, travel, tennis and life's simple pleasures. Seeks bright, sensitive, successful man to share them with. 4516 ✉

**A Special Woman**—47, pretty, slim, professional, vivacious, enencumbered. Enjoys theater, dinner, outdoors. Seeking a man, 48-58, professional. Photo. 3409 ✉

**Attractive, Exotic Israeli Lady**—Would like to meet responsible professional man, 42-55, for serious commitment. Phone/note/photo. 4558 ✉

**If You're An Accomplished**—Aware, nonsmoking, 40ish-50ish man with a keen mind, quick wit and warm heart, this vibrant, attractive businesswoman and painter already has much in common with you. 3417 ✉

**Smart, Slender, Slinky**—Jewish woman, 34, 5'8", likes cooking, culture and chocolate, seeks caring, cute, together, thinking mensch for music, movies and more. Note/phone. 5544 ✉

**Male, 55**—Slim, secure nonsmoker is shopping in Westchester, Riverdale and Southern CT for companionship and romance. Photo appreciated. 4512 ✉

**Search For Soul Mate**—Smart, sensuous, snuggly, slim Jewish woman, 35, seeks warm, witty, worldly-wise man for emotional, spiritual, intellectual, lifelong connection. 4533 ✉

**Outrageous Guy**—Handsome, fun, Asian, Ivy League male - Wall Streeter, 30, 5'7", athletic. Seeks bright, alluring, romantic, fun woman for beautiful relationship. Tired of singles scene. Phone/photo/note. 5534 ✉

**Heads Or Tails**—Heads - I'm a tall, electric, 44, professional Jewish female who likes to hike, climb stairs for exercise and wants to share an adventure with a good man. Tails - One of the nicest things to do is to sit home, call up for Chinese and rent a video. Note/phone. 3428 ✉

**Very Pretty, Slim, Smart**—Funny Jewish nurse, 33, seeks the unique: intelligent, kind, humorous, Jewish professional, courageous enough to reply. Photo appreciated. 4515 ✉ ☎

**Sunny Blond Beauty**—High-spirited, smiling blue eyes, 34, European-looking, high cheekbones - with long legs, grace and a tender heart. I have my own business and like to travel - especially Japan. I'm spiritually aware and love animals. I'm interested in a professional gentleman (35-50), who has seen some of the world himself, knows the realities of life yet has dreams to share. Someone who is happy, has reached a level of success and wants a caring relationship to enhance his life. I hope a wonderful man reads this and is compelled to reply. For magic to begin, send photo and note to: 4522 ✉

**Seeking 60-Plus**—Quality, gentle man for a tall, slender Jewish widow. 4519 ✉

**George Gershwin Look-Alike**—36, Jewish, insurance professional/amateur pianist, seeks classical music-loving beauty, 27-33, to raise a musical family. Violinist preferred. Note/photo. 4509 ✉

**Male, 51 (Looks Much Younger)**—6', 180, handsome, sensitive, creative, athletic, good sense of humor. Seeks extremely pretty, excellent figure, professional female, 33-45, for sincere relationship. Photo a must. 4545 ✉

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**Attractive, Young 38, Italian-Born**—With strong family values, seeks to share love, fun, with respect for each other needs. Are you a handsome man, 35-42, stable? Let's be friends, if there is chemistry and loyalty, we'll find a miracle dream come true. POB 63, Bayside, NY 11361

**Lovely, Sweet, Slim**—26, seeks Shomer Shabbos, sincere man. Photo. 5536 ✉

**Southern Girl**—Tall, attractive, funny, 30ish. I like travel, movies, art, animals, and am seeking a professional with integrity and a sense of humor. Note/phone/photo. No Republicans please. 3416 ✉ ☎

**Asian Female Physician**—Widow, late 50's, seeks male counterpart. Photo/phone/note. 4514 ✉

**Widower - Attorney**—Ivy graduate, mid 60's, seeking bright, attractive Jewish woman for friendship and more. Note and recent photo. 5537 ✉

**MBA-Type Female**—28, seeks smart, sensitive, attractive Jewish man (25-39) to love, respect and bake cookies for on Sunday afternoons. It's that simple. Note/photo/phone. 4528 ✉

**Sensuous PhD Nurse, 50**—Big and beautiful, enjoys her motor boat, bicycle and nature. Values personal growth. Seeks single white male, 45-55, for adventure and love. 5538 ✉

**Man Wants Children**—51, healthy, trim, good-looking, warm, creative, somewhat untraditional. Seeks woman who wants children or has young children, under 40, nonsmoker. 4546 ✉

**Marriage-Minded Italian-American**—Male, 29, 5'6" and slim, seeks that one special woman, 23-31, to share lots of happiness with. 4541 ✉ ☎

**Handsome, Jewish**—39, energetic, slim, likes travel and dining out, seeks cute, slim, caring female for week vacation in Bahamas towards a warm meaningful relationship. Plane waiting. Photo. 5540 ✉

**Attractive, Single**—Jewish female, 29, professional - seeks established, single, Jewish professional male, 30-36, with serious intentions. 3396 ✉

**Handsome, High-Caliber Businessman**—49, who has the best of everything, seeks a bright, beautiful woman, 27 to 37, to share his first class life style. Recent photo/letter/phone for prompt reply. 4529 ✉

## HEAR THE VOICE BEHIND THE AD

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**Long-Legged, Green-Eyed Tigress**—Jewish female, 27, smart and funny, seeks handsome man, 27-35, full of personality and warmth. Photo and note. 5542 ✉

**These Irish Eyes Are Smiling**—Tall, attractive woman, 40, with warm, outgoing personality, great sense of humor - enjoys being at the beach or at the mountains, biking, skiing, sports - seeks man to share fun and romance. 5571 ✉

**We Interrupt These Personals**—For this...special...beautiful, 31, Jewish female with successful Wall Street career (JD/MBA)... Please also be...special...successful, refined, professional, thirtysomething, Jewish male...sense of humor a plus...for further details on this...special... Note/photo/phone. 5549 ✉ ☎

**Beautiful Blond One-Man Woman**—New Orleans soul wrapped in New York gloss, sleek, smart, sassy and true-blue, 5'5", 44, professional - seeks caring, bright, funny, successful professional for head-over-heels forever relationship. 3418 ✉

**Very Pretty, Slim, Intelligent**—Down-to-earth, 26-year-old NJ professional seeks handsome, fit, intelligent, insightful, fun male. 3414 ✉

**Pretty And Slender Ivy Professional**—35, seeks secure, intelligent professional or businessman, 35-45, 5'9" or more, who wants a lasting relationship. Photo appreciated. 4530 ✉

**Manhattan Female Psychoanalyst**—Warm, slender, attractive, young 46 - pro dining, talk, culture, travel. Seeks romantic professional or businessman for friendship, commitment. 4532 ✉

**NYC Workaholic**—Willing to give it all up for house in the country. Smart, attractive woman seeking an honest, sincere man for romance, fun and, yes, commitment. Me: mid 30's, 5'7". You: tall, mid 30's-40's. Photo please. 5533 ✉ ☎

**Hello Sports Fans**—This (fun-)loving, pretty, 5'8", strong, smart 29-year-old lady dreams of sitting center court with you at her side for the Big East Basketball tourney. If you're a warm, open, handsome Catholic man with traditional values and great sense of humor, don't sit out the season - just send note/photo! 4535 ✉

**Pretty Lawyer - Guilty**—Of loving family, kids, pets. Slim Jewish female seeks bright, caring Jewish man, 33-43, for life sentence of love, laughter. 5552 ✉

**Petite, Vivacious, Dynamic**—61-year-old professional female, fluent in French, who enjoys balancing the cultural delights of the city with country activities, seeks the company of gentleman, 55-70, with like interests. 4536 ✉

**A Funny Psychotherapist**—Is not an oxymoron. Sassy and discerning, curvy and petite 41-year-old seeks a warm and energetic man, generous of spirit, who likes his life. Running, ice skating, eating latkes a plus. Photo optional. 3427 ✉

**Pleasant, Good-Looking Widow**—59, would enjoy meeting personable gentleman, 50-60ish. 4542 ✉

**Pretty, Brainy Damsel**—Seeks shiny knight for jousting, etc. 50's. 5567 ✉

**Single Dad Preferred**—For terrific single mom, if you're Jewish, 34-46, well adjusted (!), successful, very handsome (really) and witty. I'm 36, all of the above and much more. Phone and photo a must. 4549 ✉

**Dynamic, Sexy Green-Eyed Blond**—Seeks Jewish professional, 47-57, with a good sense of humor, to share all of life's ups and downs. Note/photo. 1522

**Hispanic Lady Sought**—By European gentleman - late 40's, single, handsome, cultured professional. Seeking petite, charming, unattached woman for romance and forever-after. Photo? 4540 ✉

**Where Are You?**—Good-looking, successful businessman, 5'6", 50, trim and honest, searching for a very pretty, down-to-earth, slim woman, interested in an everlasting loving relationship. Phone and recent photo please. 5555 ✉

**Just Do It!**—Bright, dynamic Jewish beauty, peaches 'n' cream complexion, big eyes, 30. Loves: friends, family, movies, road trips, camping, skiing, kids, live music, TV biz. You: sexy, smart, sincere, handsome, happy, 30 plus, Jewish and ready for the real thing. You won't know until you try! Note/phone/photo. 3423 ✉

**Happy, Adventurous, Bright**—39-year-old, with sparkling green eyes and a great giggle. Good-looking too. Wide range of interests - athletic (skiing, tennis) and artistic. Enjoy ball gowns to blue jeans, ballet and bicycling. Well-read - investment banker turned capitalist. Seeking a warm, intelligent, successful, kind man for permanent relationship, to fill the hole in my life. 4539 ✉ ☎

**Successful Banker**—Early 40's, looking for special lady to enjoy finer things in life. Should be 28-40 and have current passport. Reply with photo/note. 5568 ✉

**Jewish Female, 35**—Seeks stable Jewish male to share joys of suburban life. 4552 ✉

**Valerie Bertinelli Look-Alike**—Jewish female, 28, NJ professional, petite, friendly, romantic, likes to have fun - seeks Jewish male, 28-34, professional, handsome, romantic. Note/photo/phone. 5558 ✉

**Beautiful, Lively, Slim Brunette**—Great smile, seeks to meet a sincere and successful man, 45 plus. Let's chat. Note/phone. 5569 ✉

**Handsome Oriental Male**—31, 5'6", soon-to-be lawyer, seeks friendship with sincere woman. 4547 ✉

**Handsome, Dynamic, Creative**—Single male, 6'2", multifaceted, very successful and secure company owner - seeks tall, caring, unpretentious, intelligent female, 24-30. Photo and phone please. 5574 ✉

**Lively, Intelligent, Attractive Woman**—35 (looks 28), 5'8". Politically conscious, musician, computer consultant. Love movies, good conversation, dining out, CD 101.9, health club, Montauk weekends. Seeking man who is kind, loves to laugh, 5'10" plus, good-looking, fit, 35-45, successful, with romantic spirit. Note/photo a must. 4548 ✉

**Smart Jewish Woman**—Inadvertently becoming Corporate Nun. Seeking accomplished, still playful, humorous, formerly married Jewish male. I'm attractive, witty, caring, well traveled, well read (early 40's). If the spark is there, the possibilities are endless. Trust me, I'm a lawyer. 3429 ✉

**Old-Fashioned By Day**—Silk and satin by night. Pretty gal, North Shore, Jewish, slim, 48, seeks special man. 4555 ✉ ☎

**Where Are You?**—I'm a Jewish man, mid 40's, an MD. You're a Jewish woman, 30's, an MD or JD. Together, we're alive and in love. Photo/note/phone. 5541 ✉

**Very Attractive European**—Jewish woman of 25, with an incredible personality, would love to go out, discover new restaurants in Manhattan. Enjoys movies and sports. Seeks single Jewish male, 25-30, very fit, who is elegant but rugged, self-confident but humble, with a good sense of humor. If you don't mind an accent, please send letter with photo and phone. You won't be disappointed. 4551 ✉

**Are You Ready For Love?**—Attractive and articulate, smart and sensual, complex and caring Jewish woman, 37, seeks warm, bright, open, educated Jewish man, with character and sense of humor, for a shared future. I like city and mountains, politics and cooking, books and music, travel and staying home together. Tell me about you; photo if comfortable. 5577 ✉

**Plain (and Fancy) Guy**—Born/bred Manhattanite. Businessman, worldly, size 48L. Anxious to meet and commit to Miss Terrific. RSVP if you are 35-45, feminine, attractive, sophisticated and a positive thinker. Note/photo/phone. 3435 ✉

**Tennis Player**—LI widow, 54, slim, pretty, professional, sincere, seeks man to share rich full life ahead. 5573 ✉

**27, Ivy Attorney**—Who is much more than his career, is looking for a bright woman who wants to explore the possibilities. Are you her? 5578 ✉

**Beautiful, Brainy, Leggy Blond**—34, seeks tall, handsome, successful Renaissance man. Photo. 5529 ✉

**'Looks And Class'**—Describes this blue-eyed, 31-year-old male who values relationship. Successful, independent, great sense of humor and never married. Enjoys fine dining, travel and appreciates looks and substance. Note and photo please. 5469 ✉

**Bright, Handsome Male - 24**—5'9", white, seeks smart woman with looks, 20's. Photo a must. 5526 ✉

**Tall, Well-Educated Professional**—Business owner. Seeks fun 40's female with whom to share: a love of laughter, a fondness for good food and wine, a capacity for spontaneity and a desire to hold hands and hug. Independence, a professional or business background, an interest in tennis, skiing and bridge, an ability to laugh, the elan to wear a short skirt occasionally, are each a plus. Photo appreciated. 3412 ✉

**Athletic, Eligible Bachelor, 31**—Good-looking professional who likes folk music, Woody Allen movies, volunteer work and Sunday with the Times, seeks slightly neurotic, intelligent woman for great relationship. Photo/phone. 5566 ✉ ☎

**Schubert And Chopin**—Resonate in my soul. I strive to "suck the marrow from life" (Thoreau), and savor its piquancy. Science and serendipity are keystones in my life. If you have a gentle heart, vigorous intellect, lean body, eclectic pursuits, are 37-45, this girl/woman, 40, slim, very pretty, wants to twine the tendrils of her life with yours. Phone/picture plus (not more than) a thousand words. 5527 ✉

**Six Degrees Of Separation?**—None, for a kind, attractive, athletic, nonsmoking single male. Me: 25, quixotic, arts and dancing loving, chic, romantic. Letter/photo, please. 5531 ✉

**Mint Condition**—After nine years, this male, 29-year-old Wall Street MBA is back in circulation - 5'10", 164, Jewish, nonsmoker. Seeking sexy, outgoing companion to enjoy Met games, western ski trips, Caribbean beaches and romantic evenings at home with a bottle of Perrier Joulet. Note/photo/phone. 4511 ✉

**Fabulous Amalgam**—Softer, sexier, smaller-waisted, younger version of Mrs. Thatcher; taller, shyer Dr. Ruth; slimmer, poorer M. Krim - Waspy Israeli Manhattan MD seeks Jewish, intellectual, successful, fit, 50ish someone to admire, cherish and love. 4525 ✉

**Be My Valentine**—Is there an attractive, successful professional/businessman, 50-60 years old, 5'10" or taller, slim to medium size, with a sense of humor - loves travel, theater, dancing, good music and all the other good things life has to offer and wants a beautiful, vivacious woman - 45 plus, 5'6", with class and style, who loves the same things? Note/phone/recent photo. 5543 ✉

**I Am**—An honest, attractive 32-year-old woman, with a career in publishing, many hobbies and a good sense of humor. I am looking for a relationship with a single man with integrity, vitality and a sense of fun. Nonsmoker only. 5532 ✉ ☎

**There's No Excuse**—For thinking all the great guys are taken! Here's an intelligent, amusing, warm, creative, extremely youthful/early 40's, successful and interesting man you should write to. Great-looking, tall and fit - I seek any age, young-in-body-and-spirit woman for love and family. 5546 ✉

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# ASSORTMENTS

*Assortments* is a weekly feature. Personal rate is $31.00 per line. Flat rate is $47.00 per line. Nonprofit rate is $31.00 per line. Display ads are also available. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Add $25.00 for NYM Box Number. Call 212-643-6500 for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

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Send for free copy of our personal ad newsletter and details on membership. No obligation. Single Expressions, Suite 628, 40-19, 164th St., Flushing, NY 11358

**Stand-Up Comedy**—Comedians compete at party for singles, 25 plus. Refreshments. 2/8, 7:30pm. $12 pp. RSVP. (212) 268-8534

**Crossroads**—The Gracious Way To Meet Quality Single People. Praised By The NY Times. For Information: **212-972-3594.**

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**Civic Center Synagogue** 49 White St.

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**Now blow out your PC!**
***Love, Cynthia, Ginny & Camille***

**MOM & DAD -**
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Happy Valentine's Day!
XOXOXOXO LOVE, ANN.

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**The New Source**—Valentine's Day Party For Singles: **2/15, 6-10pm** at **The Grolier, 29 E. 32nd.** Call: **212-869-0656** for tix/info.

**Co-Parent Wanted**—Financially and emotionally secure professional seeks Christian female to share in the love and upbringing of our child. Note/phone/photo. 3324 ✉

**Jewish Singles Matching Club®**—25th yr. For MDs, MAs, BAs, etc. 212-563-1744; 914-472-2021; 201-451-1012; 201-865-1000

**Male Physician**—Seeks travel companion. For travel to Australia, New Zealand and Tahiti, late March. Must have passport and visa. 4553 ✉

**Jewish Introductions International**—Ages 21-101. Local. Call 1-800-442-9050

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**R.K.**—What a joy it is to work with you! Here's to many, many more Wednesdays! Happy Birthday!!! ...CP, DS & TT (PS—What's retirement age again??)

# STRICTLY PERSONALS

**Somewhat Out Of The Ordinary**—Jewish male, 31, 5'9", good-looking, slim and genuinely nice. I'm also easygoing though slightly neurotic, intellectual but down-to-earth, pensive yet spontaneous and enjoy both the ordinary and the offbeat. And I still maintain some vices such as smoking and drinking. I desire a similarly unusual, attractive and sensual female, 21-35, to share movies, music, restaurants, country drives, travel and, most importantly, a warm, intimate relationship. 5548 ✉

**Attractive Blond**—30's, sophisticated, intelligent, owner of creative business seeks good-looking, fun, emotionally stable, financially secure, nonsmoking man, 35-42, to share books, film, food, up-town and down-town culture, foreign travel and monogamy. Note/photo/phone. 3438 ✉

**Love And Happiness**—Good-looking, sincere, honest man, 44, 6', slim, seeks sensitive, intelligent, pretty woman to share fun, romance and each other. Phone/photo. 5554 ✉

**Jewish MD/Ph.D.**—In his 40's, kind, intellectual, affectionate seeks cuddly cerebral, congenial, Jewish female, in her 30's, for sharing life's possiblities. Photo appreciated. 3433 ✉

**Why Not?**—Optimist, professional, European background, Jewish, seeks an attractive lady, 48-57, 5'4"-5'10", for a meaningful relationship - eventually marriage. Photo/phone. 4575 ✉

**Just Can't Meet The Right Woman?**—You want it all - attractive female attorney seeks attractive, fit, stylish male (27 to 30's), who desires all the aesthetics in a woman yet appreciates integrity and elegance. Note/photo/phone. 3431 ✉

**Cute, Kosher, Romantic MD**—5'10", 170 lbs, seeks beautiful, bright professional for...ever. Note/photo. 5587 ✉

**Pretty In Pinstripes**—Appealing Wall Street lady, 39, seeks bright and affectionate man for the long term. I like films, art, golf, ski-touring and WFAN. Write a note about yourself and tell me how to reach you. 5553 ✉

**Pretty Woman**—36, desires special man for caring relationship. Note/photo please. 5590 ✉

**Jane Fonda And I**—Are the same age and size. She has fame and money - I have degrees and a British accent. She's with Ted Turner. I'd like something better. Work (NYC literary/arts editor) and friends are great; some romance, with a reasonably together single man, would be lovely. 5551 ✉

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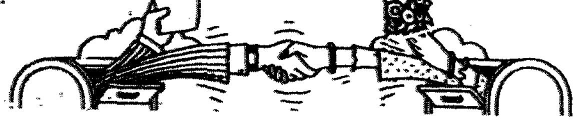
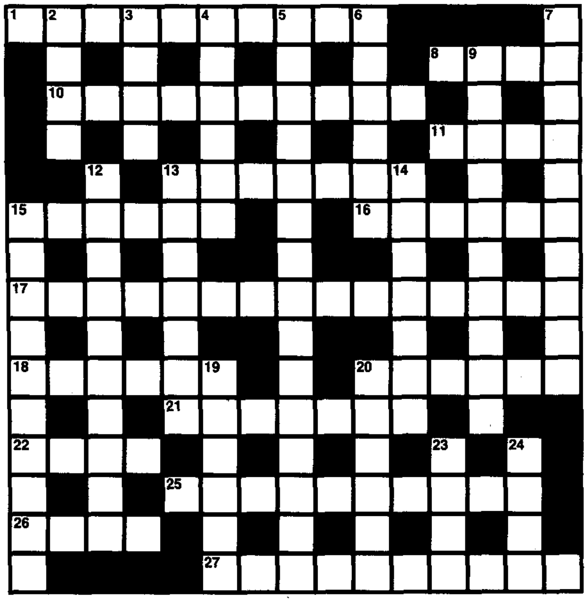


# 'SUNDAY TIMES' OF LONDON CROSSWORD

**ACROSS**

1 Church music composed by sincere church worker. (10)
8 Lines right for the river. (4)
10 An exchange of words isn't a solution for the Lower House! (10)
11 Like the individual with a large area of land. (4)
13 A person colouring rope. (7)
15 Find room for a vehicle about 45 inches long. (6)
16 There's competition, note, to raise such a flower. (6)
17 A right heel! (4, 2, 9)
18 A man of the cloth went first, and that's not good. (6)
20 Come back and enlist again. (6)
21 Pressed for a letting off. (7)
22 Repeat a section of the chorus. (4)
25 Appeals with an attempt to make a joke of it. (10)
26 Venomous creatures quietly getting in dope. (4)
27 Playing a role isn't a requirement of a politician. (10)



**DOWN**

2 A woman put down about five hundred. (4)
3 State ten was two-thirds. (4)
4 He'll take the lead—but not on his own. (2-4)
5 Converts sat in a gathering, by no means from choice. (7, 3, 5)
6 13 across could be such a twister! (6)
7 Prepare an old fellow for great conflict. (10)
9 Reckless men speed crazily on bad roads. (10)
12 A restrictive practice that won't attract customers. (6, 4)
13 Chaucer's hen not fully occupied? (7)
14 Walker may well be up the pole! (7)
15 Pledge to invest money by and by in solid fuel. (10)
19 Bores the doctor with complaints. (6)
20 Spread about no more. (6)
23 Make a move to supply porridge. (4)
24 A number may be attached to any wild bird. (4)

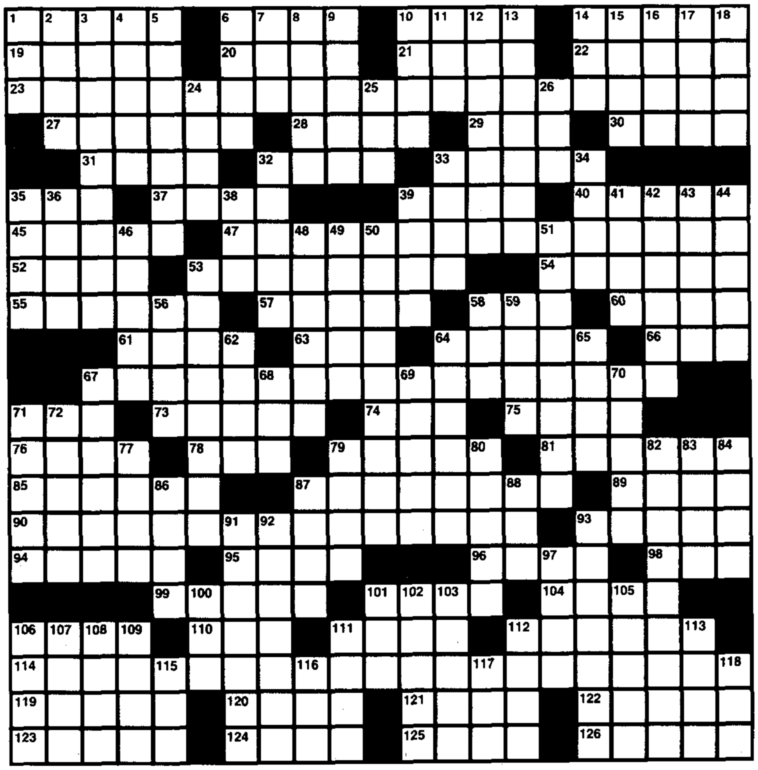
# 'FOOD PAIRINGS': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

**ACROSS**

1 ——, so good
6 Country-club sport
10 Start of the school yr.
14 Turn aside
19 Salk's conquest
20 Olfactory stimulus
21 Partridge's tree
22 Song of the Confederacy
23 Indian tribe's nominee?
27 Patsy
28 Harrow's rival
29 Familial one: abbr.
30 So be it!
31 Nasal prefix
32 Alphabet sequence
33 Actress Foster
35 Man on the beat
37 Jacob's brother
39 Admonition to Nanette
40 Blanches
45 Like a loud crowd
47 Employee's hope?
52 Comedian Foxx
53 Strangle with cord: var.
54 Paradise
55 Not as wan
57 —— Kinte, "Roots" hero
58 Second word of the Bible
60 Revived art style
61 Red-coated cheese
63 Between H.S.T. and J.F.K.
64 Fruit of the pumpkin family
66 Inc., in London
67 Showing off?
71 —— -Magnon
73 One of the Murphys
74 Uno e due
75 Missile housing
76 Mythical mother of twins
78 Be under the weather
79 Prison protests
81 Go by, as time
85 Brunch offering
87 Relatives of minuets
89 Arlene or Roald
90 Sondheim's picnic with George?
93 State of India
94 Ending for poly
95 Birds' bills
96 Smorgasbord dish
98 Deuce
99 Shankar's guitar
101 Minestrone, e.g.
104 Catania's volcano
106 To boot
110 Hockey great
111 Does pruning
112 Illegible writing
114 Fighting admiral's order?
119 Discombobulate
120 Sic
121 Have status
122 Coliseum
123 Skinflint
124 Rope fiber
125 What there oughta be
126 Lansky of gangdom

**DOWN**

1 Health facility
2 Butterfingers' cry
3 Gardener's containers?
4 Eighth letter
5 More pebbly
6 Person leaving
7 Dedicatory verse
8 Also-ran
9 Worries oneself
10 Extend across
11 Poetic twilight
12 Italian landlords
13 Tested for fit
14 Insert more
15 Baseball's Blue
16 Quiz
17 Ceremony
18 Harold of the comics
24 Coop group
25 Collapsible bed
26 Nickname for Yale
32 Peculiar trait
33 Oscar-winner as Cyrano
34 Kind of sword
35 Songstress Vikki
36 Sandwich cookie
38 Lawyers' org.
39 Naldi of the silents
41 "When I was —— . . ."
42 Stages of elevation
43 Standing straight
44 Church conference
46 Au revoir
48 Resentful feeling
49 Musical movement
50 Heedful
51 Maraschinos
53 Diploma recipient
56 Icelandic epic
58 After tic and tac
59 Loving embraces
62 The south of France
64 Inner-city area
65 Pickle preference
67 Powerful
68 Nought
69 Boy Scout unit
70 Croakers
71 Go out of business
72 Fictional uncle
77 Adjective with "shoppe"
79 Cheerleaders' yells
80 Kin of staph
82 Died?
83 "Pygmalion" author
84 Sailor's saint
86 Dumbo's wings
87 The U.K.
88 —— out (barely manage)
91 For a certainty
92 "Don't Go —— Water," 1957 film
93 Along with the flow
97 President Walesa
100 Item for a cyclotron
101 Coin for Andy Capp
102 La Scala presentation
103 Habitual
105 Mother-of-pearl
106 Eden exile
107 California vineyard city
108 Soapy stuff
109 Girl-watch
111 Call a spade a thpade
112 Goulash
113 Salesman's goods
115 "Rings on —— fingers"
116 Chewer's buy
117 Harper Valley gp.
118 Equal footing



Solutions to last week's puzzles appear on page 87.

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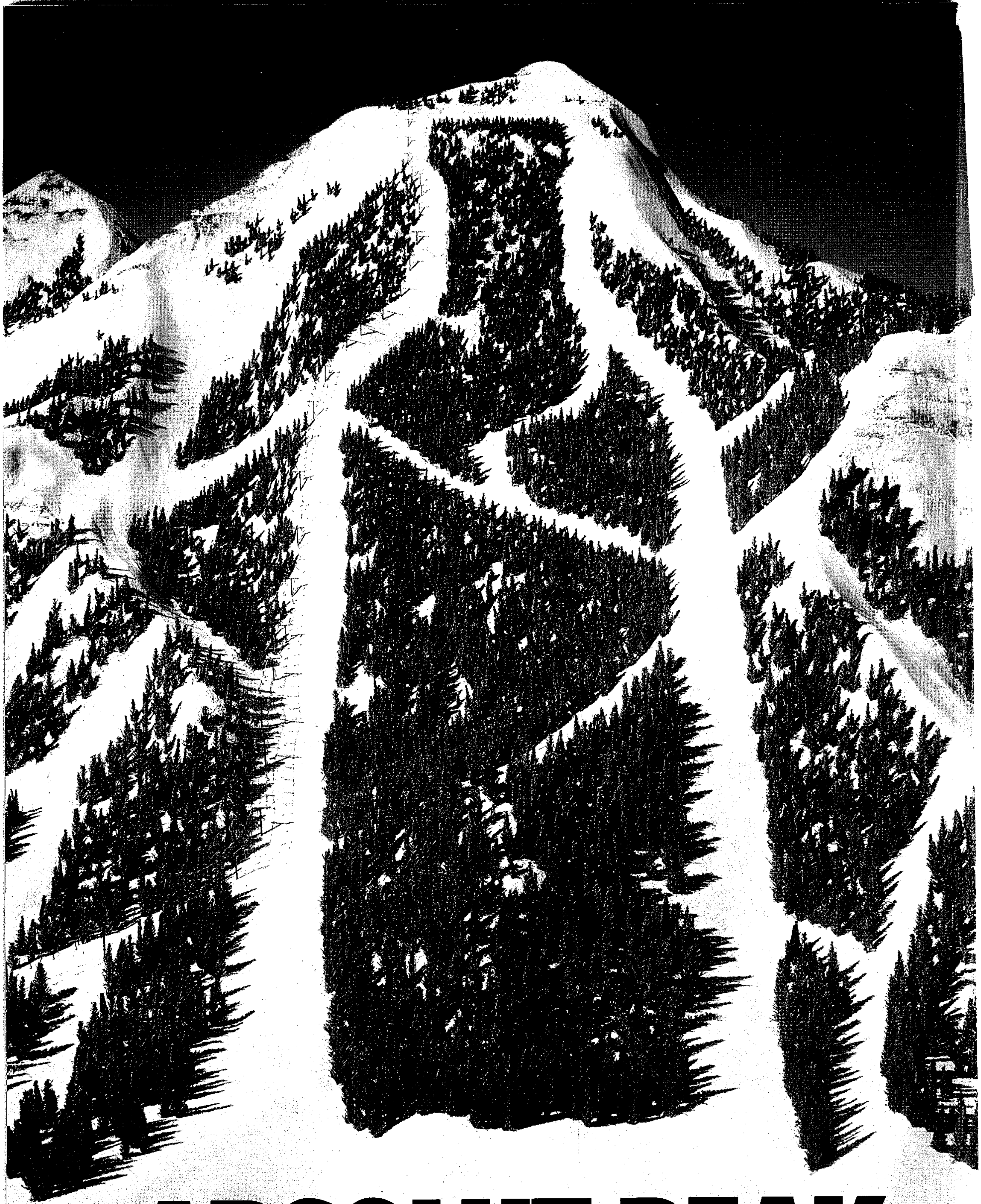

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